THE

CHORAL UNION.

BY

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AUTHOR OF

"THE SONG QUEEN,"
"THE SONG KING,"
"THE SOVEREIGN,"
"PALMER'S THEORY OF MUSIC,"
"PALMER'S PIANO PRIMER," Etc.

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32

PALMER'S VOCAL MODULATOR.

EXPLANATION.—The broad central column represents the key of **C**. The columns at its right indicate those keys which require sharps for their signatures, viz.: G key (one sharp); D key (two sharps); A key (three sharps); E key (four sharps); B key (five sharps); and F♯ key (six sharps). The columns at the left of the central (C) column, denote those keys which require flats for their signatures, viz.: F key (one flat); B♭ key (two flats); E♭ key (three flats); A♭ key (four flats); D♭ key (five flats); and G♭ key (six flats).

All black syllables and figures denote Diatonic Tones.

All colored syllables, figures, and characters denote Chromatic Tones.

All tones, the tendency from which is upward, are called **sharp,** and are here represented by **red.**

All tones, the tendency from which is downward, are called **flat,** and are here indicated by **green.**

To find the signature of a given key, compare its **"black"** tones (Diatonic Tones) with those in the central column (C or Modal Key), the point or points at which they differ being noted will give the desired signature: *e.g.*, to ascertain the signature of the key of G, compare its diatonic tones (black) with those in the central column, when it will be found that they agree (black in both) at all points except 7 (ti), which, in the central column, is **red.** By glancing across to the last right-hand column it will be seen that the point of difference is F♯, which is the signature of the key of G.

G♭ Key.	D♭ Key.	A♭ Key.	E♭ Key.	B♭ Key.	F Key.	C Key.	G Key.	D Key.	A Key.	E Key.	B Key.	F♯ Key.	
—G	♭2–♯1	♭5–♯4	—7—	—3—	—6—	—2—	—5—	—8—	—4—	♭7–♯6	♭3–♯2	♭6–♯5	♭2–♯1	G—
f♯–G♭	—8—	—4—	♭7–♯6	♭3–♯2	♭6–♯5	♭2–♯1	♭5—♯4	—7—	—3—	—6—	—2—	—5—	-Do-	F♯–g♭
e♯–F–	—7—	—3—	—6—	—2—	—5—	-Do-	—4—	♭7–♯6	♭3–♯3	♭6–♯5	♭2–♯1	♭5–♯4	-Ti-	F—e♯
f♭–E–	♭7–♯6	♭3–♯3	♭6–♯5	♭2–♯1	♭5–♯4	-Ti-	—3—	—6—	—2—	—5—	-Do-	—4—	te–li	E–f♭
d♯–E♭	—6—	—2—	—5—	-Do-	—4—	te–li	♭3—♯2	♭6–♯5	♭2–♯1	♭5–♯4	-Ti-	—3—	-La-	D♯–e♭
—D	♭6–♯5	♭2–♯1	♭5–♯4	-Ti-	—3—	-La-	—2—	—5—	-Do-	—4—	te–li	♭3–♯3	le–si	D—
c♯–D♭	—5—	-Do-	—4—	te–li	♭3–♯3	le–si	♭2—♯1	♭5–♯4	-Ti-	—3—	-La-	—2—	-Sol-	C♯–d♭
b♯–C	♭5–♯4	-Ti-	—3—	-La-	—2—	-Sol-	—Do—	—4—	te–li	♭3–♯3	le–si	♭2–♯1	se–fi	C—b♯
c♭–B	—4—	te–li	♭3–♯3	le–si	♭2–♯1	se–fi	—Ti—	—3—	-La-	—2—	-Sol-	-Do-	-Fa-	B—c♭
a♯–B♭	—3—	-La-	—2—	-Sol-	-Do-	-Fa-	te—li—	♭3–♯3	le–si	♭2–♯1	se–fi	-Ti-	-Mi-	A♯–b♭
—A	♭3–♯3	le–si	♭2–♯1	se–fi	-Ti-	-Mi-	—La—	—2—	-Sol-	-Do-	-Fa-	te–li	me–ri	A—
g♯–A♭	—2—	-Sol-	-Do-	-Fa-	te–li	me–ri	le—si—	♭2–♯1	se–fi	-Ti-	-Mi-	-La-	-Re-	G♯–a♭
—G	♭2–♯1	se–fi	-Ti-	-Mi-	-La-	-Re-	—Sol—	-Do-	-Fa-	te–li	me–ri	le–si	ra–di	G—
f♯–G♭	-Do-	-Fa-	te–li	me–ri	le–si	ra–di	se—fi	-Ti-	-Mi-	-La-	-Re-	-Sol-	-Do-	F♯–g♭
e♯–F–	-Ti-	-Mi-	-La-	-Re-	-Sol-	-Do-	—Fa—	te–li	me–ri	le–si	ra–di	se–fi	—7—	F—e♯
f♭–E–	te–li	me–ri	le–si	ra–di	se–fi	—7—	—Mi—	-La-	-Re-	-Sol-	-Do-	-Fa-	♭7–♯6	E–f♭
d♯–E♭	-La-	-Re-	-Sol-	-Do-	-Fa-	♭7–♯6	me—ri	le–si	ra–di	se–fi	—7—	-Mi-	—6—	D♯–e♭
—D	le–si	ra–di	se–fi	—7—	-Mi-	—6—	—Re—	-Sol-	-Do-	-Fa-	♭7–♯6	me–ri	♭6–♯5	D—
c♯–D♭	-Sol-	-Do-	-Fa-	♭7–♯6	me–ri	♭6–♯5	ra—di	se–fi	—7—	-Mi-	—6—	-Re-	—5—	C♯–d♭
b♯–C–	se–fi	—7—	-Mi-	—6—	-Re-	—5—	—Do—	-Fa-	♭7–♯6	me–ri	♭6–♯5	ra–di	♭5–♯4	C—b♯
c♭–B–	-Fa-	♭7–♯6	me–ri	♭6–♯5	ra–di	♭5–♯4	—7—	-Mi-	—6—	-Re-	—5—	-Do-	—4—	B—c♭
a♯–B♭	-Mi-	—6—	-Re-	—5—	-Do-	—4—	♭7—♯6	me–ri	♭6–♯5	ra–di	♭5–♯4	—7—	—3—	A♯–b♭
—A	me–ri	♭6–♯5	ra–di	♭5–♯4	—7—	—3—	—6—	—Re—	—5—	-Do-	—4—	♭7–♯6	♭3–♯2	A—
g♯–A♭	-Re-	—5—	-Do-	—4—	♭7–♯6	♭3–♯2	♭6—♯5	ra–di	♭5–♯4	—7—	—3—	—6—	—2—	G♯–a♭
—G	ra–di	♭5–♯4	—7—	—3—	—6—	—2—	—5—	-Do-	—4—	♭7–♯6	♭3–♯2	♭6–♯5	♭2–♯1	G—

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N. B.—This Modulator is published in mammoth size (9¼ feet high by 7 feet wide) for classes; handsomely printed in colors, backed with muslin, and mounted on rollers, or made to fold, so that it can be carried in trunk or shawl-strap. Price in either shape, $7.50, less ten per cent. to teachers. Liberal arrangements may be made with authors and compilers who would like to insert this miniature Modulator in their books.

THE

Choral Union:

AN IMPROVED TEXT BOOK IN THE FIRST PRINCIPLES OF SINGING BY NOTE, CONSISTING OF COMPLETE AND CAREFULLY PREPARED JUNIOR AND SENIOR GRADES AS THEY ARE TAUGHT IN

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THE WHOLE COLLECTED AND PREPARED ESPECIALLY FOR

The Church Choral Unions

Now in Progress in New York, Brooklyn, Washington, D. C., Buffalo, and other Cities and Towns throughout the United States,

AND CONSEQUENTLY

PECULIARLY ADAPTED FOR USE IN INSTITUTES, CONVENTIONS, GLEE CLUBS, SINGING CLASSES AND THE HOME.

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PREFACE.

THE object in preparing the present volume has been to place before the Church Choral Unions, as well as classes generally throughout the States, a thoroughly comprehensive and progressive TEXT-BOOK. It follows the METHOD which has been adopted with surprising results by the Church Choral Unions in New York, Brooklyn, Washington, D.C., Buffalo, Norwalk, Conn., Elizabeth, N. J., Allegheny City, Pa., Quincy, Ill., etc., etc. No method has ever had a better chance, and none has more perfectly satisfied all demands. Still we do not claim to teach *anything new*. It is simply a new way of teaching the *old things*.

Teachers will find this method laid down in great detail in a small volume entitled "PALMER'S RUDIMENTAL CLASS TEACHING,"* a book which can be carried in one's pocket, and which will suggest to the teacher the best way of introducing new points. While it was made for another set of studies, it can be readily adapted to the exercises in this work.

The first lesson should be given before books are distributed, thus enabling the teacher to keep the eyes of the pupils centered upon him. The following, from the little book alluded to above, will give an idea of the opening lessons :—

RUDIMENTAL CLASS TEACHING.†

The teacher remarks that all present will be considered as beginners, and will be expected to comply with every request he may make, and although some may have studied music they must regard themselves, for the time being, as beginners, and by answering questions and otherwise complying with his requests, encourage the younger members. He also remarks that in learning to sing, as in learning to talk, we depend largely upon imitation. The child hears its parents speak the little words it is trying to learn hundreds of times before it can place its vocal organs in proper position to pronounce them; so in learning to sing, we listen to tones produced by the teacher, and try to imitate them. He then says :—

1. "Listen, and imitate the tone you hear."

2. He sings the tone C, second space of bass staff,‡ to the syllable *la*, giving *a* the sound it has in the word father, taking care that the tone is *pure*, neither too long nor so short as to be abrupt—also being careful that the position in which he stands is such as he would wish to have imitated, namely, the body erect, the shoulders thrown slightly back. He explains the position and says,

3. "All try to sing that tone." They try, and are more or less successful. After allowing them to repeat it a number of times, he asks them to listen and produces the tone D, to the syllable *la*, as before, and says,

4. "Was that the tone which you sung, or a new one?" "A new tone."

5. "Sing the new tone."

6. After they have practised it a few times he says,

7. "Sing the tone you sung first." They sing.

8. We will call that tone *one* and the new one *two*. If I should ask you to sing *one*, what tone would you sing?" They answer by *singing* one.

9. "If I should ask you to sing *two*, what tone would you sing?" They answer by *singing* two.

10. He sings E and asks, "Did I sing one, two or a new tone?" "A new tone."

11. "All sing the new tone." They sing.

12. "How many tones have we learned?" "Three."

13. "What is the name of the first?" "One." "What is the name of the second?" "Two." "Observing the same order, what shall we call the new tone?" "Three."

14. The teacher should allow the pupils to practice these three tones at some length, after which he calls upon them to sing One, then Two, then Three. He then requests them to listen, and sings F.

15. "Was the tone which I sung one of the three we have learned, or a new tone?" "A new tone."

16. "All try to sing the new tone." They sing.

17. "What would be a good name for this new tone?" "Four."

18. After practicing the four tones upward and downward many times, the teacher says,

19. "Sing One." They sing. "Sing Two." "Three." "Four." They sing. He requests them to listen, and sings G, to the syllable *la* as before.

20. "Did I sing one of the four or a new tone?" "A new tone."

21. "Sing the new tone." They comply and he asks,

22. "What shall we call this new tone?" "Five."

23. The teacher dwells upon these five tones, until the pupils are familiar with them, then introduces A, B and C in the same manner and says,

24. "These eight tones form the Diatonic Scale, which is the foundation of the entire musical structure. As soon as you have learned everything concerning this scale and its surroundings, you will have learned all that *can* be learned about music."

25. After practicing the scale carefully, ascending and descending, the exercise may be varied by requesting the pupils to "sing One twice; Two twice; Three twice, &c., up and down." This may be followed by asking them to "sing One three times; Two three times, &c., pausing to take a deep breath after every third tone."

26. Great care should be taken in the first lessons, regarding the correct manner of using the respiratory organs, as well as the vocal organs; breath should be taken by direct action of the chest and abdominal muscles, thus relieving the throat and lungs of unnecessary effort, which only tends to weary and weaken them.

27. "We commonly follow the Italian plan of giving each tone a name. One is called Do; two, Ri; three, Mi," &c.

28. "What is the new name of One?" "Do." "Of Two?" "Re." "Of Three?" "Mi," &c.

29. The teacher should be careful to have the pupils pronounce these syllables correctly, one of

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‡Lady teachers will give middle C as the example.

the objects in applying different names to the tones is that we may practice the several vowel sounds, giving the long sound of *o* to Do, the long sound of *a* to Re, the long sound of *e* to Mi, &c.

30. After practicing the scale many times by syllables, the SKIP OF A THIRD is introduced as follows:—

31. "Sing One by its syllable name." They sing. "Sing Two." "Sing Three." "Again sing Three, and remember the tone and its position in the scale, so that if asked to sing it a few moments hence you will be able to do so." They sing. "Sing One." They sing. "*Now* sing Three." After practicing the skip of a Third many times (frequently calling their attention to its relative position in the scale by asking "what tone is found between Do and Mi?") the teacher introduces the skip of Two, Four, in a similar manner. This will be followed by Three, Five; Four, Six; Five Seven; and Six, Eight; being careful always to remain with each exercise long enough to enable them to become perfectly familiar with it, and to draw upon their intelligence by asking questions.

32. "From any tone to the next but one is called A THIRD. What tone is a third from Do?" "Mi"

33. "What tone is a third from Re?" "Fa."

34. "What tone is a third from Mi?" "Sol."

35. "What tone is a third from Fa?" "La."

36. "What tone is a third from Sol?" "Ti."

37. "What tone is a third from La?" "Do."

38. The teacher explains that singing a tone, skipping the next and singing the third is called a SKIP OF A THIRD. Practice all skips of a third in the octave.

39. Since writing the book from which much of the above is quoted (1867), a very important element has been added to the method, viz.: the practice of chords by the whole class, which should be introduced as soon as they have completed the scale. The following is the most effective way to introduce

CHORD PRACTICE.*

40. "Sing one." They sing. "Sing Three." They sing. "Sing Five." They sing. "Now choose one of these three and sing it." The result will be that some will sing Do, some Sol, and some Mi.

41. "Now choose a different tone—either of the three—and sing it." They sing. The result will not be so satisfactory as before, inasmuch as the low voices will probably sing Sol, and the high voices Do, thus leaving Mi out entirely. The teacher calls their attention to the thinness of the chord and says,

42. "Let me choose for you. All the gentlemen sing Do; these ladies (indicating those who sit in certain seats) sing Mi; all the other ladies present sing Sol." The result will be much more satisfactory.

43. "When the three tones are performed simultaneously the effect is called a CHORD, and a chord is named from its lowest tone, hence the chord of Do consists of what three tones?" "Do, Mi, Sol."

44. "Sing One." "Sing Three." "Sing Five." "This singing of the Members of the chord is called *spelling the chord;* when the three tones are sung simultaneously, it is called *pronouncing the chord.*"

45. "Spell and pronounce the Chord of Do."

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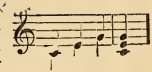
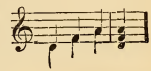
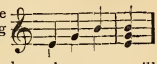
They sing Do, then Mi, then Sol, after which they sing the three simultaneously, when the effect will be as follows:—

46. "Let us now see if we can form a chord upon Re. What tone shall we sing first?" "Re." "What tone must we omit?" "Mi." "And what tone shall we sing next?" "Fa." "Again omit what tone?" "Sol." "And sing what?" "La." "What tones form the Chord of Re?" "Re, Fa, La."

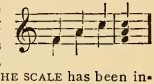
47. "Spell and pronounce the Chord of Re." They sing

48. "Following the same plan, what tones will form the Chord of Mi?" "Mi, Sol, Ti."

49. "Spell and pronounce the Chord of Mi." They sing thus:



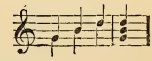
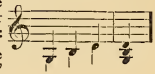
50. "Still continuing our plan, what tones will form the Chord of Fa?" "Fa, La, Do."

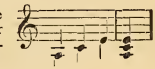
51. "Spell and pronounce the Chord of Fa." They sing



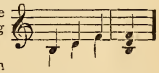
52. The practice of chords must be confined to these four, until after the EXTENSION OF THE SCALE has been introduced, several lessons hence (see RUDIMENTAL CLASS TEACHING, page 19, §105), when the formation of chords can go on as follows:

53. What tones will form the Chord of Sol?" "Sol, Ti, Re."

54. "Spell and pronounce the Chord of Sol." They sing thus:

55. "Spell and pronounce the Chord of Sol in the lower octave." They sing as follows:

56. "What tones form the Chord of La?" "La, Do, Mi."

57. "Spell and pronounce the Chord of La in the lower octave." They sing as follows:

58. "What tones form the Chord of Ti?" "Ti, Re, Fa."

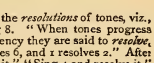
59. "Spell and pronounce the Chord of Ti?" They sing as follows:



60. Great care must be taken with this diminished chord, on account of the tendency to sing the lowest tone (Ti) too high. After a few minutes drill, however, the teacher will have the satisfaction of hearing the chord *stand as still* as any of the other chords.

NOTE.—Here should be introduced the *resolutions* of tones, viz., the tendency, after singing 7, is to sing 8. "When tones progress (move) according to their natural tendency they are said to *resolve*, hence 8 resolves 7, 3 resolves 4, 5 resolves 6, and 1 resolves 2." After asking the class to "Sing 7 and resolve it," "Sing 4 and resolve it," "Sing 6 and resolve it," "Sing 2 and resolve it," they are requested to—

61. "Spell, pronounce and resolve the Chord of Ti." They sing as follows:

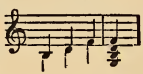


62. "I now wish to form a chord which differs from those we have learned, inasmuch as they consist of *three* tones each, while the new chord has *four* tones."

NOTE.—As this chord is not to be introduced until after the class has been divided into Soprano, Alto, Tenor and Bass, and their proper positions assigned them, no confusion will be caused by calling on the different parts by name. And here we would say that after the first four chords are introduced, no more new ones must follow for several lessons (until after the extension of the scale upward and downward) and then it is recommended to introduce only *one* new chord at each lesson, which will bring this four-fold cherd in its appropriate place, namely, after the parts have been separated.

63. "Spell and pronounce the chord of Ti again, and in the pronunciation I want the Altos to sing Ti, the Tenors to sing Re, the Soprano will sing Fa as usual, and the Bass remain silent." They sing.

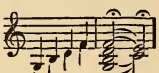
64. "Now spell and pronounce it again, and I will ask the Bass to join us, singing Sol in the pronunciation." They sing thus:



65. "We thus have a four-fold chord founded upon Sol, and in order to distinguish it from the three-fold chords we add the name of its largest interval. From Sol (pointing to the notes on blackboard) to Ti is a third; from Sol to Re is a fifth; and from Sol to Fa is seven degrees or a seventh, hence this is called the chord of the Seventh of Sol."

66. "What tones form the Chord of the Seventh of Sol?" "Sol, Ti, Re, Fa."

67. "Spell, pronounce and resolve the Chord of the Seventh of Sol." They sing as follows, the Bass singing Do in the resolution.



68. The time has now arrived when it is necessary to give technical names to these chords. This is done as follows:

69. "Scientific musicians of all languages have adopted a set of names for the members of our scale, which are called TECHNICAL TERMS. To One and Eight they have given the name TONIC; Two they call SUPER-TONIC; Three they call MEDIANT; Four, SUB-DOMINANT; Five, DOMINANT; Six, SUB-MEDIANT; Seven, SUB-TONIC."

70. The teacher now writes these names upon the blackboard, in the following order:

8. Tonic.
7. Sub-Tonic.
6. Sub-Mediant.
5. Dominant.
4. Sub-Dominant.
3. Mediant.
2. Super-Tonic.
1. Tonic.

71. After practicing these until they are familiar, the teacher says: "Hereafter we will apply these terms in naming our chords. The chord of Do will in future be called what?" "The chord of the Tonic."

72. "The chord of the Tonic consists of what tones?" "Do, Mi, Sol."

73. "The chord of the Super-Tonic consists of what tones?" "Re, Fa, La."

74. "The chord of the Mediant consists of what tones?" "Mi, Sol, Ti."

75. "The chord of the Sub-Dominant consists of what tones?" "Fa, La, Do."

76. "The chord of the Dominant consists of what tones?" "Sol, Ti, Re."

77. "The chord of the Sub-Mediant consists of what tones?" "La, Do, Mi."

78. "The chord of the Sub-Tonic consists of what tones?" "Ti, Re, Fa."

79. "What name shall we now give to the four-fold chord founded upon Sol?" "The chord of the Dominant Seventh."

80. "The chord of the Dominant Seventh consists of what tones?" "Sol, Ti, Re, Fa."

81. These chords should be practiced at the opening of every lesson. Five minutes thus spent will be of the utmost advantage to the class.

Each new point should first be illustrated on the blackboard, after which the class should turn quickly to the book and study the exercises which involve it.

It is the opinion of many of our best teachers that the syllable name of 7 of the scale should be changed to Ti (with the consequent change of the name of flat 7 to Te) in order to avoid the confusion arising from the use of the same term for three different things, viz.: Si, 7; C, the name of a certain pitch; and Si, sharp 5. However, nothing will be found in the exercises to prevent any from following the old plan if it is preferred.

The following schedule of the Junior Grade lessons, as taught in the Church Choral Union in New York and Brooklyn, may interest teachers generally. The term consists of 18 lessons, each 1¼ hours long. Those teachers throughout the country who give only 10 or 12 lessons in a term will find it an excellent plan, during the first term, to skip a few exercises in each key, and carry the class as far as 3 or 4 sharps and 3 or 4 flats. Then during the second term review and go through the entire grade.

The 1st lesson begins with oral and blackboard exercises, and ends with No. 8.
The 2d begins with No. 1, and ends with No. 21.
The 3d begins with No. 20, and ends with No. 47. (Afterwards introduce the Tenor clef, and sing Nos. 69, 73, 74.)
The 4th begins with No. 42, and ends with No. 55. (Afterwards sing Nos. 66 and 98.)
The 5th begins with No. 51, and ends with No. 72.
The 6th begins with No. 72, and ends with No. 86.
The 7th begins with No. 85, and ends with No. 108.
The 8th begins with No. 101, and ends with No. 117.
The 9th begins with No. 115, and ends with No. 128.
The 10th begins with No. 124, and ends with No. 139.
The 11th begins with No. 137, and ends with No. 151.
The 12th begins with No. 149, and ends with No. 166.
The 13th begins with No. 159, and ends with No. 176.
The 14th begins with No. 170, and ends with No. 185.
The 15th reviews by studying Nos. 77, 93, 101, 110, 117, 122, 133, 135, 144, 150, 159, 167, 171, 173, 182, 185, and advances and ends with No. 189.
The 16th begins with No. 187, and ends with No. 203. Afterward review Nos. 89, 117 and 183.
The 17th begins with No. 200, and ends with No. 214.
The 18th begins with No. 212, and goes to No. 220. Then reviews any pleasant pieces which the class may select from what has been studied.

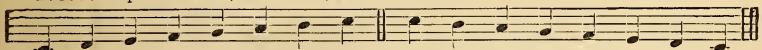
A glance at this schedule will convince practical teachers that every superfluous word must be eliminated, and that not one moment can be wasted. As soon as the last chord of one exercise is finished, the next should be announced instantly. A sharp stroke of the *baton* or hands on the first pulse of each measure is indispensible, as by it all may be kept in exact time, and enabled to correct mistakes in beating every time they hear it.

H. R. PALMER.

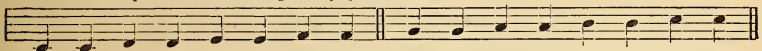
NEW YORK, Sept., 1884.

THE CHORAL UNION.

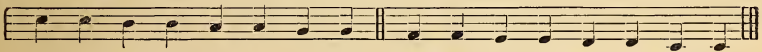
JUNIOR GRADE.

No. 1. Explain the Staff, Short Notes, and Double Bar.

Do, Re, Mi, Fa, Sol, La, Ti, Do. Do, Ti, La, Sol, Fa, Mi, Re, Do.
1, 2, 3, 4, 5, 6, 7, 8. 8, 7, 6, 5, 4, 3, 2, 1.
Praise God from whom all blessings flow, Praise Him all creatures here be - low.

No. 2. Explain the Close. Sing first by syllables.



Hear the sky - lark gai - ly trill - ing, Songs of mirth our bo - soms thrill - ing,



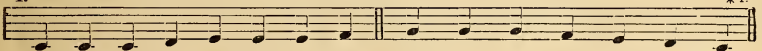
Un - der - neath the tree re - clin - ing, While the burn - ing sun is shin - ing.

No. 3.

Sing we thus in joy - ful meas - ure, Mu - sic is a no - ble treas - ure.

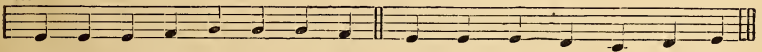
No. 4. (*May be sung as a Round in two parts.*)

1. ✱ r.



What is hope? a smil - ing rain - bow, Chil - dren fol - low through the wet;

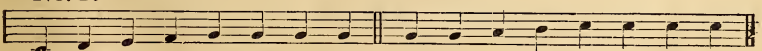
2.

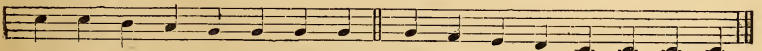


'Tis not here, still yon - der, yon - der; Nev - er urch - in found it yet.

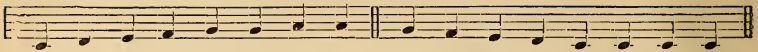
✱ *Take breath, giving it the time of a short note.*

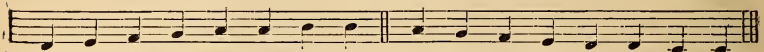
No. 5.



Sum - mer flow - ers, now are spring - ing, Mer - ry cheer - ful bells are ring - ing,

Men and maid - ens wel - come hith - er, Keep in time and sing to - geth - er.

No. 6.





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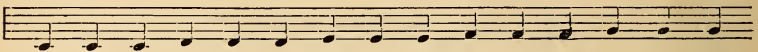
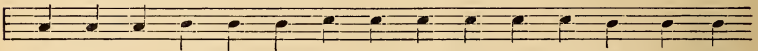
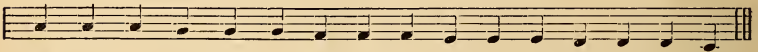
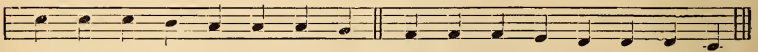





scaf - fold so high, Or we tum - bled at will on the sweet scent - ed hay.
free - ly ad - vise them, That jug - gler and jes - ter should gent - ly a - gree.

No. 8.



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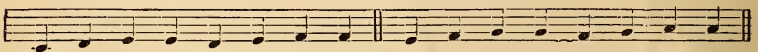

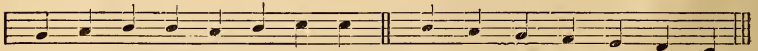

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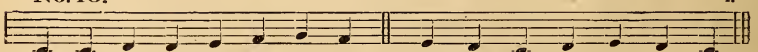
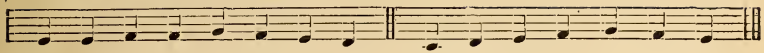
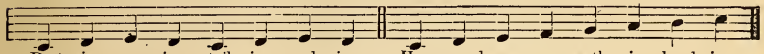


No. 11. (*May be sung in connection with* No. 10.) r.

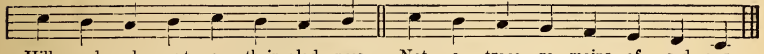


Men and maid - ens wan - der ev - er, Old and young all pass a - way.

No. 12.

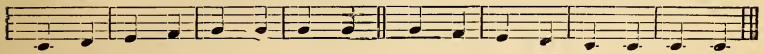


Rest is near - ing, toil is end - ing, Home-ward now our path is bend - ing.

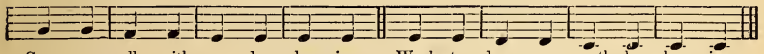


Hill and vale put on their glad - ness, Not a trace re - mains of sad - ness.

No. 13. Explain COUNTING and MEASURES.

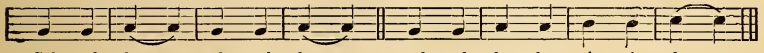


No. 14.



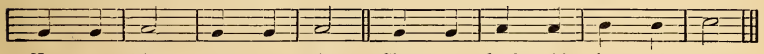
Cour - age, all, with ar - dor glow - ing, Work to - day, your worth be show - ing.

No. 15. Explain the TIE.



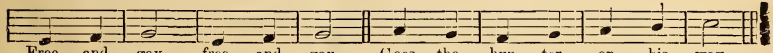
Sol, sol, la, sol, sol, la, sol, sol, la, la, ti, ti, do.

No. 16. Explain the LONG NOTE.



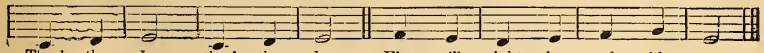
Now re - joice, now re - joice, Sing a - loud with cheer - ful voice.

No. 17.



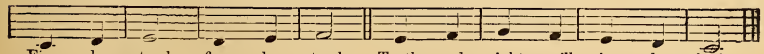
Free and gay, free and gay, Goes the hun - ter on his way.

No. 18. (*May be sung in connection with* No. 17.)



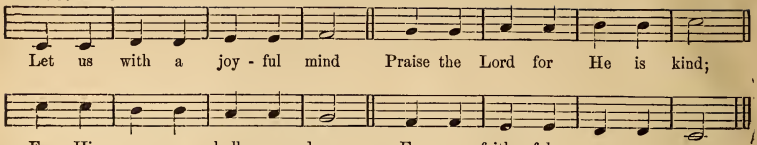
Thro' the day, thro' the day, E'en till night he seeks his prey.

No. 19.

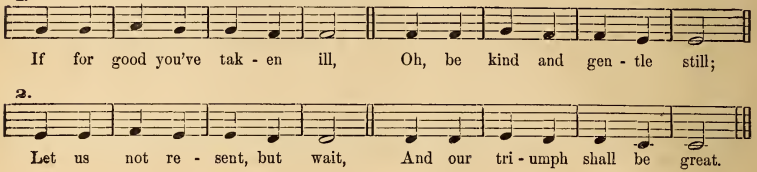


Firm - ly stand, firm - ly stand, Truth and right we'll e'er de - fend.

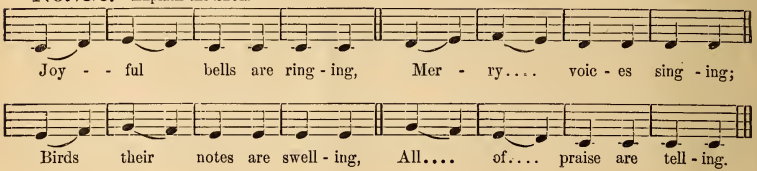
No. 20.



No. 21. (*May be sung as a Round in two parts.*)



No. 22. Explain the SLUR.



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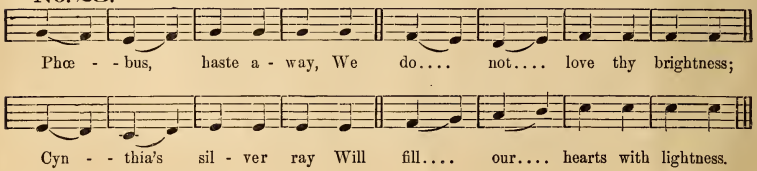
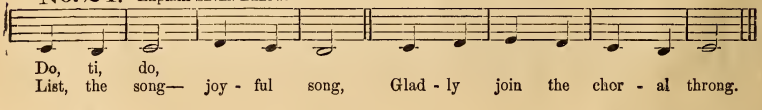


No. 24. Explain SEVEN BELOW.



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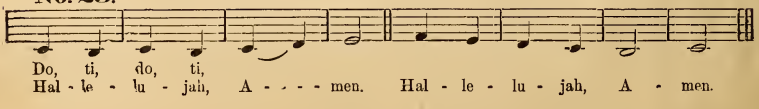

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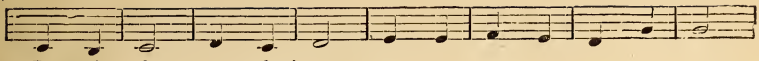
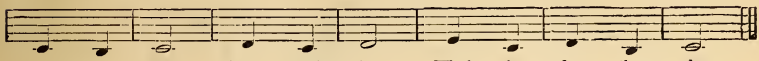
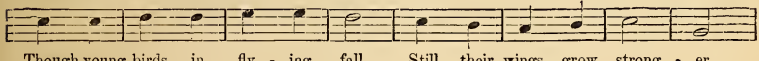
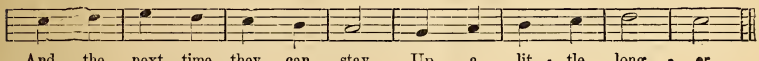




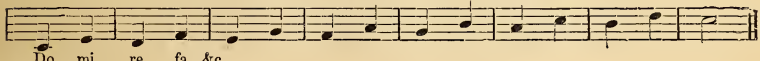
No. 27. Explain EXTENSION of the SCALE UPWARD.

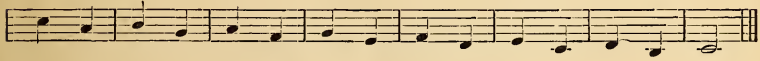
No. 28.





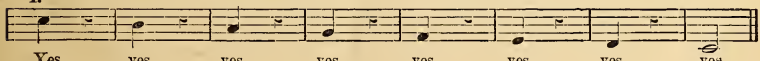
No. 29. Explain a SKIP of a THIRD. *First sing slowly, then faster and faster.*



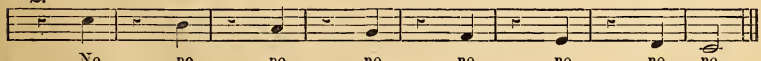


No. 30. Explain the SHORT REST. *May be sung as a Round in two parts.*

1.



2.



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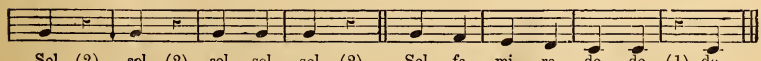
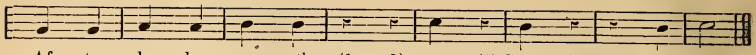
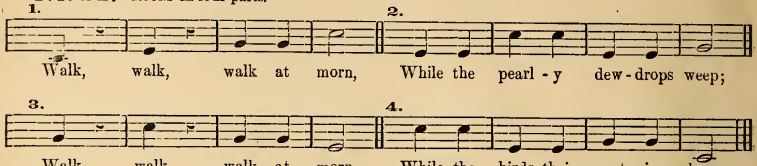
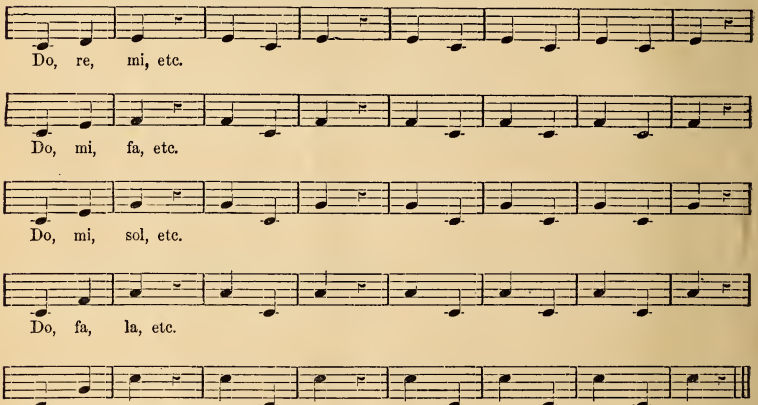


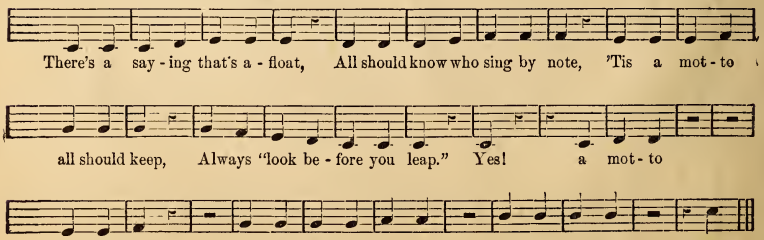
No. 32.



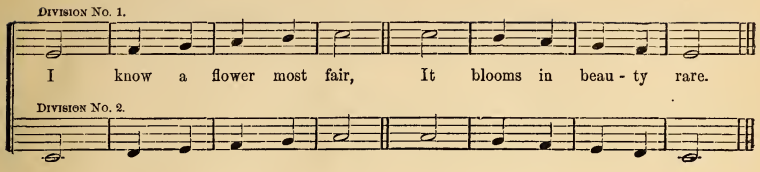
No. 33. ROUND in four parts.

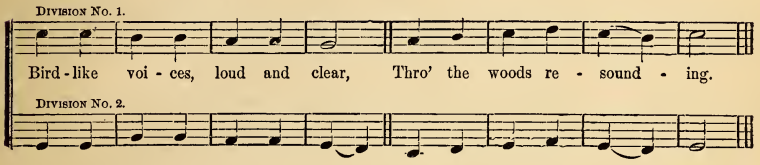
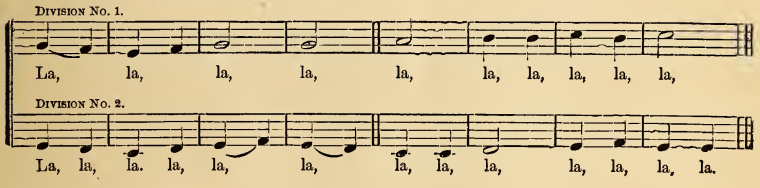


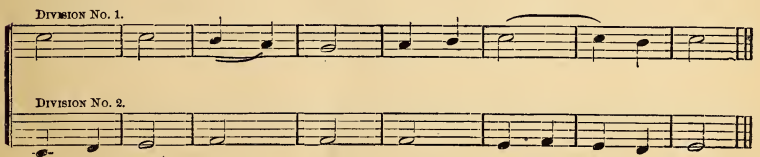
No. 34. Explain SKIPS of a FOURTH, FIFTH, SIXTH and OCTAVE.

No. 35. Explain the LONG REST. W. A. LAFFERTY.

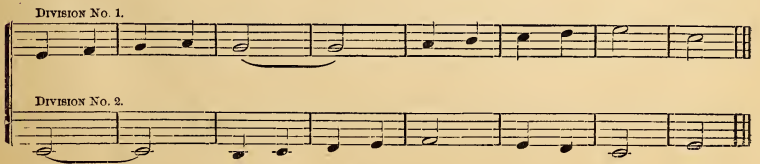

There's a say - ing that's a - float, All should know who sing by note, 'Tis a mot - to
all should keep, Always "look be - fore you leap." Yes! a mot - to
all should keep, Al - ways look be - fore you, Look be - fore you jump.

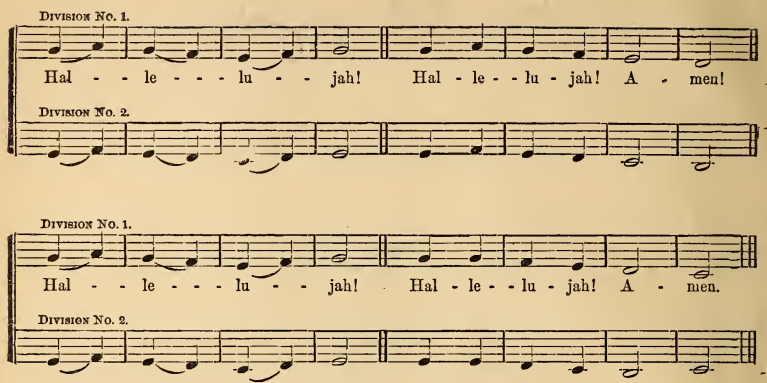
No. 36. Explain the BRACE. Repeat *vice versa.*



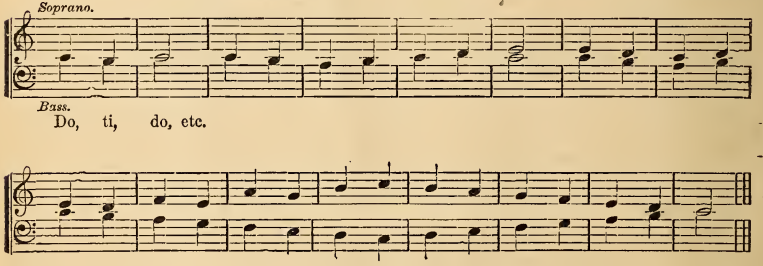
No. 37. Repeat *vice versa.*

No. 38. Repeat *vice versa.*

No. 39.

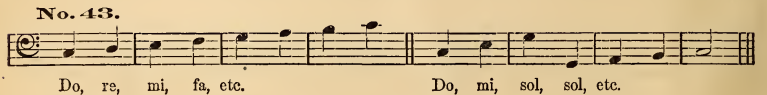
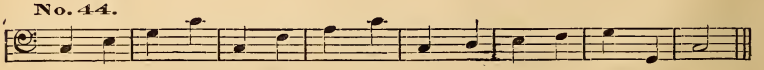


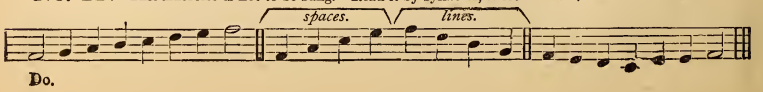
No. 40.

No. 41.



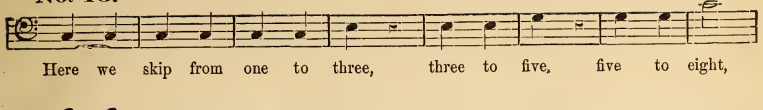
No. 42. Explain the difference between LADIES voices and GENTLEMEN'S voices. Explain SOPRANO CLEF and BASS CLEF.



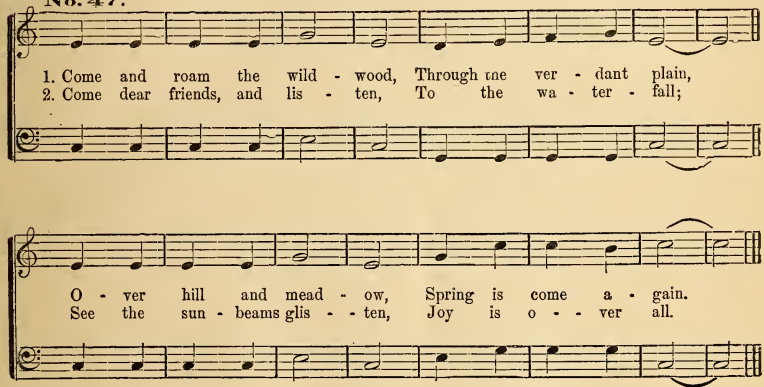
No. 43.

No. 44.

No. 45. This Exercise is not to be sung. Read it by syllables, twice forward, then twice backward.



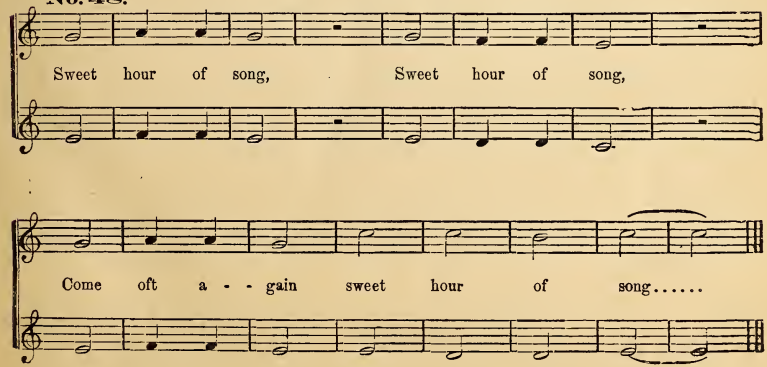
No. 46.

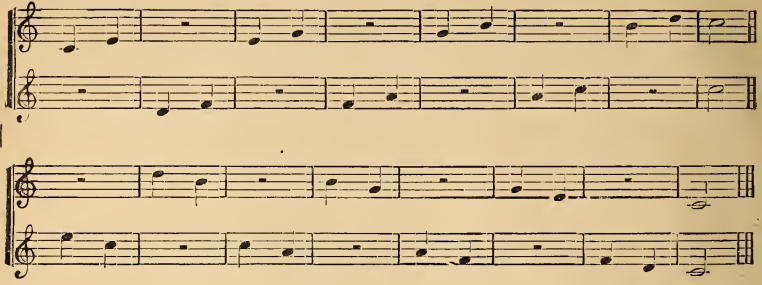


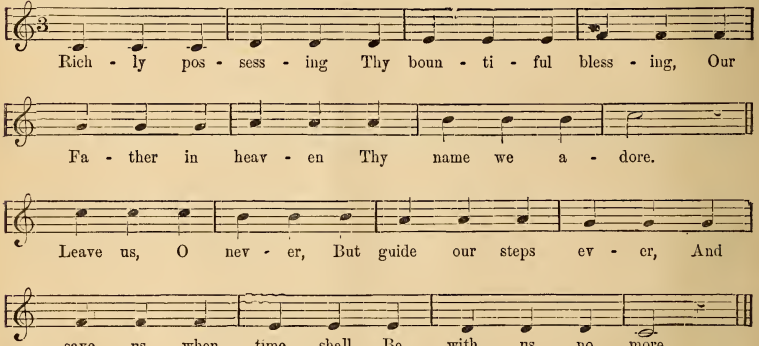
No. 47.


1. Come and roam the wild - wood, Through the ver - dant plain,
2. Come dear friends, and lis - ten, To the wa - ter - fall;
O - ver hill and mead - ow, Spring is come a - gain.
See the sun - beams glis - - ten, Joy is o - - ver all.

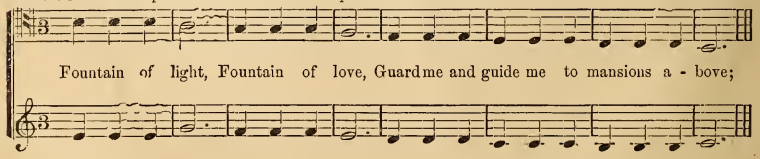
No. 48.



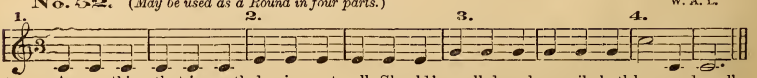
No. 49.

No. 50. Explain TRIPLE MEASURE.

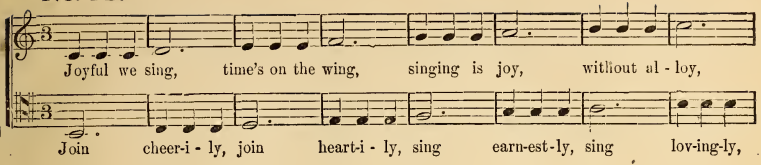
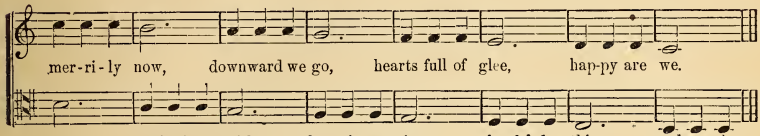

3
Rich - ly pos - sess - ing Thy boun - ti - ful bless - ing, Our
Fa - ther in heav - en Thy name we a - dore.
Leave us, O nev - er, But guide our steps ev - er, And
save us when time shall Be with us no more.

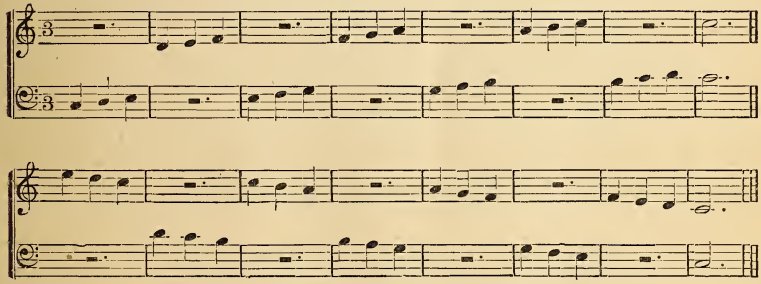
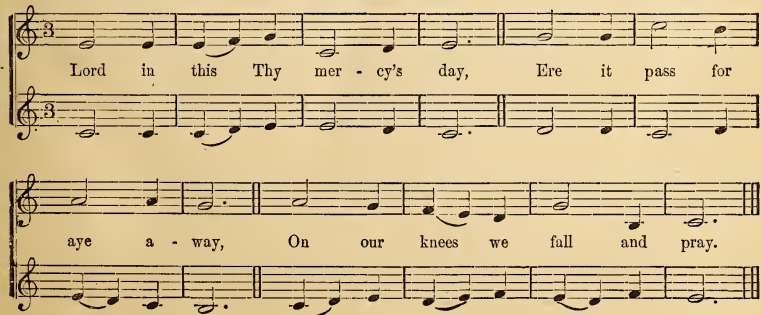
No. 51. Explain the TENOR CLEFF. Explain the DOTTED LONG NOTE.

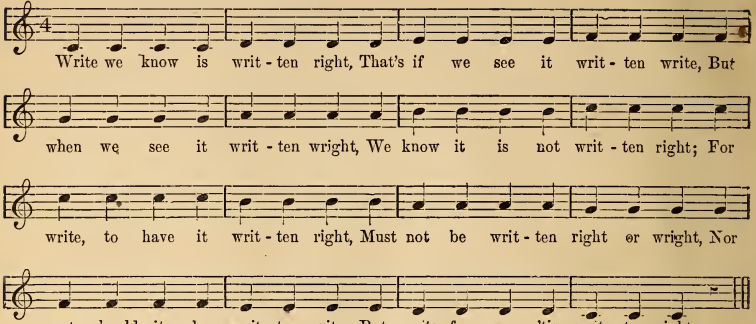


No. 52. (*May be used as a Round in four parts.*) W. A. I.

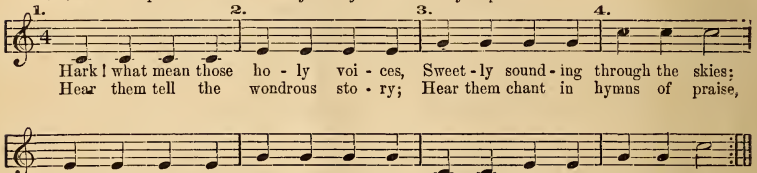


No. 53.



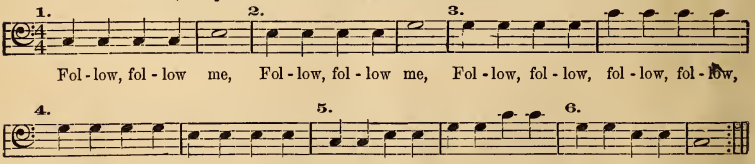
No. 54. Explain the DOTTED LONG REST.

No. 55. A. S. SULLIVAN.

No. 56. Explain QUADRUPLE MEASURE. W. A. L.


Write we know is writ - ten right, That's if we see it writ - ten write, But
when we see it writ - ten wright, We know it is not writ - ten right; For
write, to have it writ - ten right, Must not be writ - ten right or wright, Nor
yet should it be writ - ten rite, But *write,* for so 'tis writ - ten right.

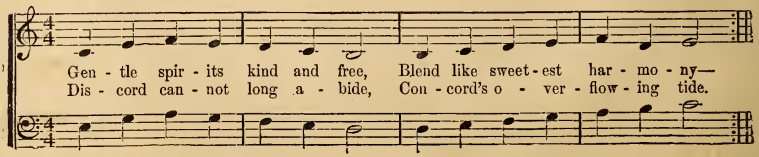
No. 57. Explain the REPEAT. *May be sung as a Round in four parts.*


1. 2. 3. 4.
Hark! what mean those ho - ly voi - ces, Sweet - ly sound - ing through the skies;
Hear them tell the wondrous sto - ry; Hear them chant in hymns of praise,
Lo! th'an - gel - ic host re - joi - ces, Heavenly hal - le - lu - jah's rise.
Glo - ry, in the high - est glo - ry, Glo - ry be to God most high.

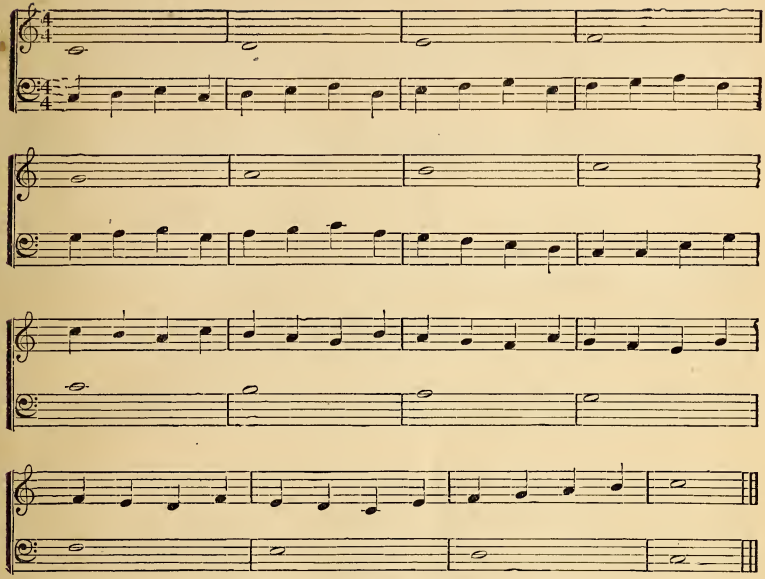
No. 58. Explain the WHOLE NOTE. Give the notes their correct names: (*Whole-note, Half-note, Quarter-note.*) Explain the FRACTION, NUMERATOR and DENOMINATOR.


1. 2. 3.
Fol - low, fol - low me, Fol - low, fol - low me, Fol - low, fol - low, fol - low, fol - low,
4. 5. 6.
Fol-low, fol-low, fol-low, fol - low, Fol-low, fol-low, fol-low, fol-low, Fol-low, fol-low me.

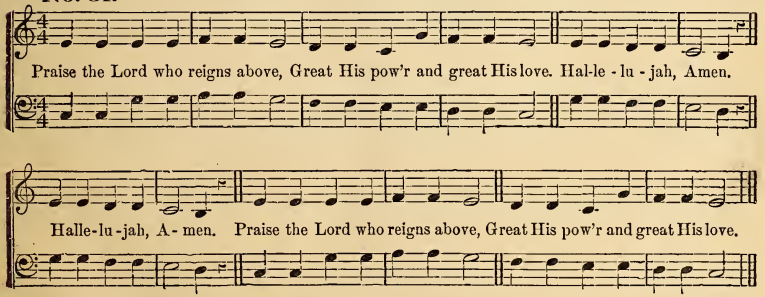
No. 59.



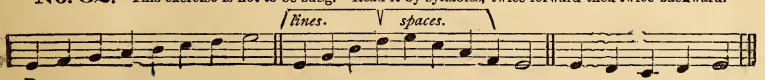
No. 60.

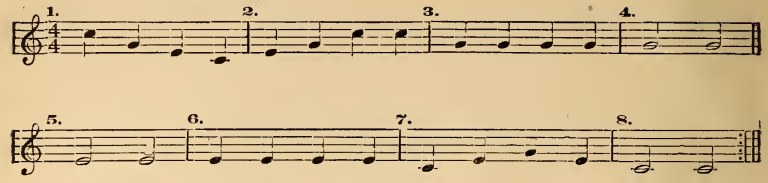


No. 61.

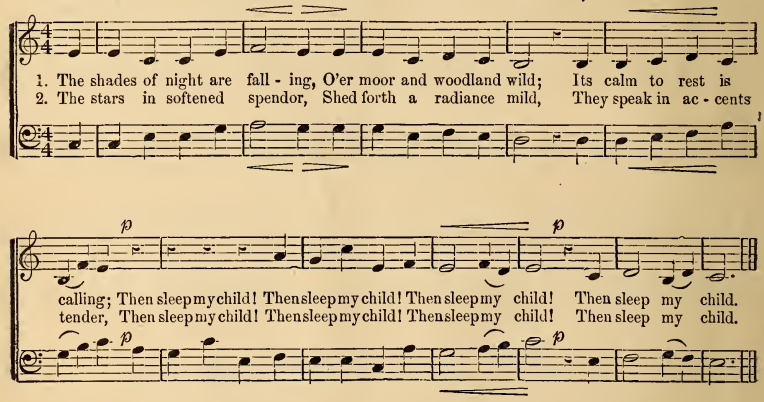

Praise the Lord who reigns above, Great His pow'r and great His love. Hal-le - lu - jah, Amen.
Halle-lu-jah, A- men. Praise the Lord who reigns above, Great His pow'r and great His love.

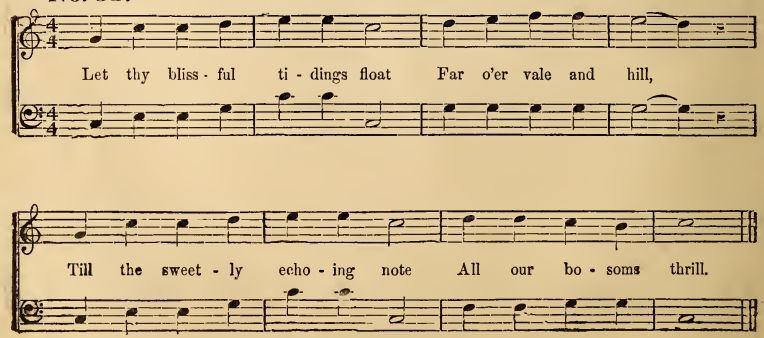
No. 62. This exercise is not to be sung. Read it by syllables, twice forward then twice backward.

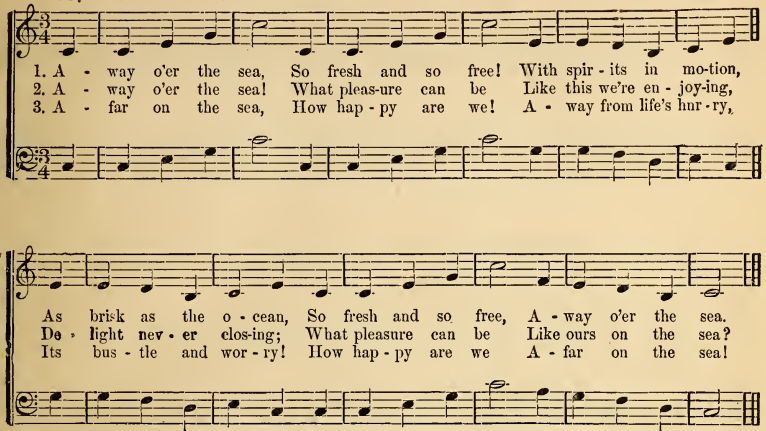


No. 63. Round in eight parts.

No. 64. WHEN THE SHADES OF NIGHT ARE FALLING.

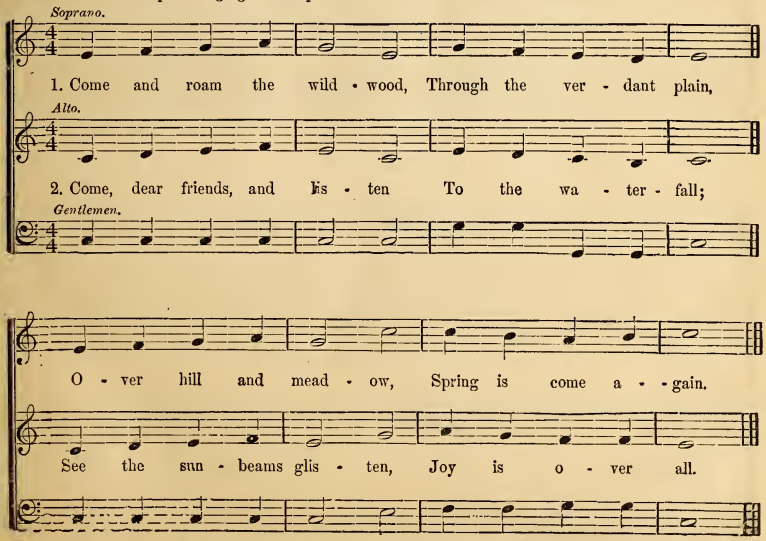
Explain beginning and ending with a fractional part of a measure. Also explain *p*, &. GARTZ.


1. The shades of night are fall - ing, O'er moor and woodland wild; Its calm to rest is
2. The stars in softened spendor, Shed forth a radiance mild, They speak in ac - cents
p
p
calling; Then sleep my child! Then sleep my child! Then sleep my child! Then sleep my child.
tender, Then sleep my child! Then sleep my child! Then sleep my child! Then sleep my child.
p
p

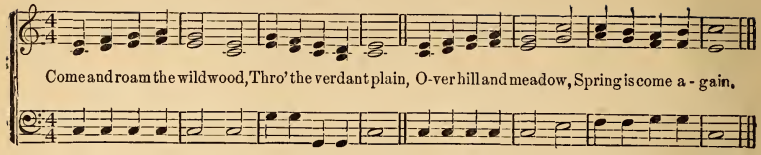
No. 65.

No. 66. AWAY O'ER THE SEA. RICHTER.


1. A - way o'er the sea, So fresh and so free! With spir - its in mo-tion,
2. A - way o'er the sea! What pleas-ure can be Like this we're en - joy-ing,
3. A - far on the sea, How hap - py are we! A - way from life's hur - ry,
As brisk as the o - cean, So fresh and so free, A - way o'er the sea.
De - light nev - er clos-ing; What pleasure can be Like ours on the sea?
Its bus - tle and wor - ry! How hap - py are we A - far on the sea!

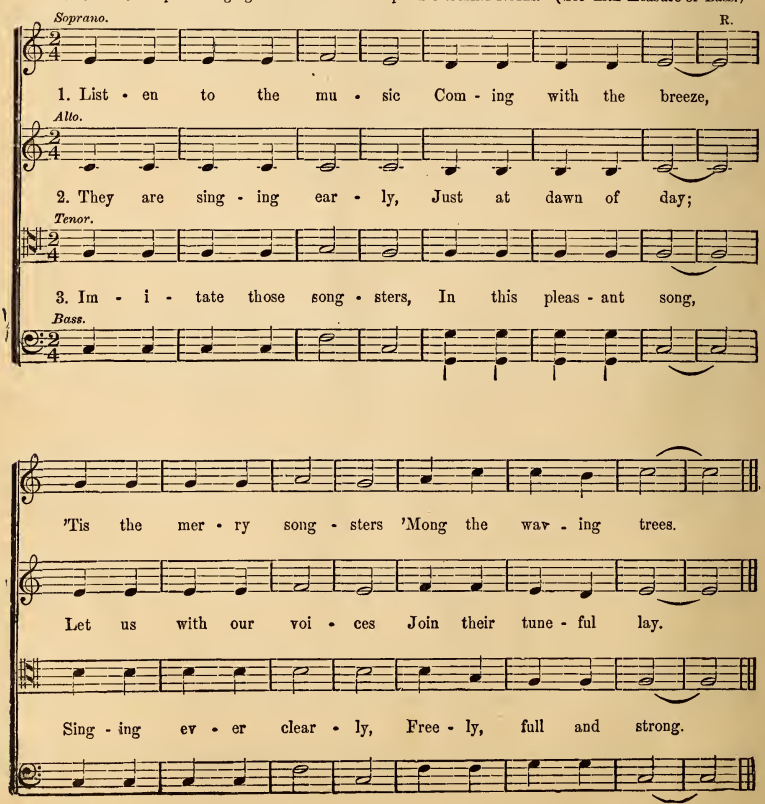
No. 67. Explain singing in three parts. H.


Soprano.
1. Come and roam the wild - wood, Through the ver - dant plain,
Alto.
2. Come, dear friends, and lis - ten To the wa - ter - fall;
Gentlemen.
O - ver hill and mead - ow, Spring is come a - - gain.
See the sun - beams glis - ten, Joy is o - ver all.

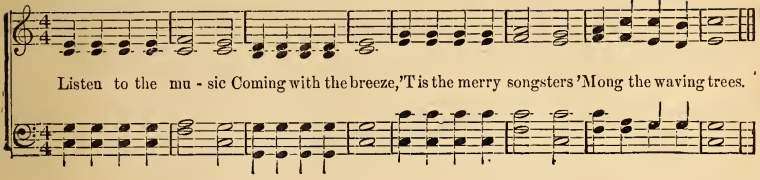
No. 68. Explain the writing of two PARTS on one STAFF.



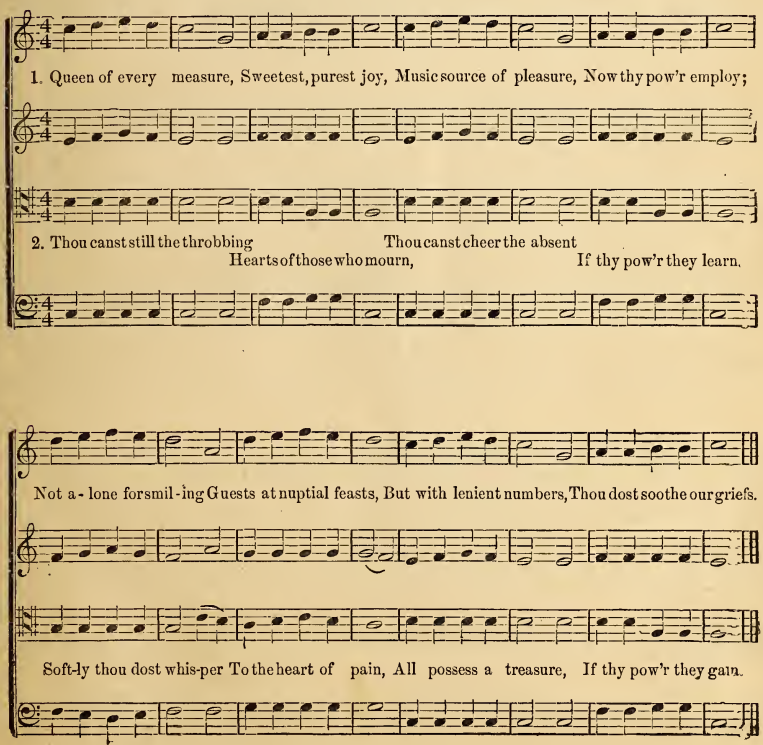
No. 69. Explain Singing in FOUR PARTS. Explain CHOOSING NOTES. (See fifth measure of Bass.)


Soprano.
R.
1. List - en to the mu - sic Com - ing with the breeze,
Alto.
2. They are sing - ing ear - ly, Just at dawn of day;
Tenor.
3. Im - i - tate those song - sters, In this pleas - ant song,
Bass.
'Tis the mer - ry song - sters 'Mong the wav - ing trees.
Let us with our voi - ces Join their tune - ful lay.
Sing - ing ev - er clear - ly, Free - ly, full and strong.

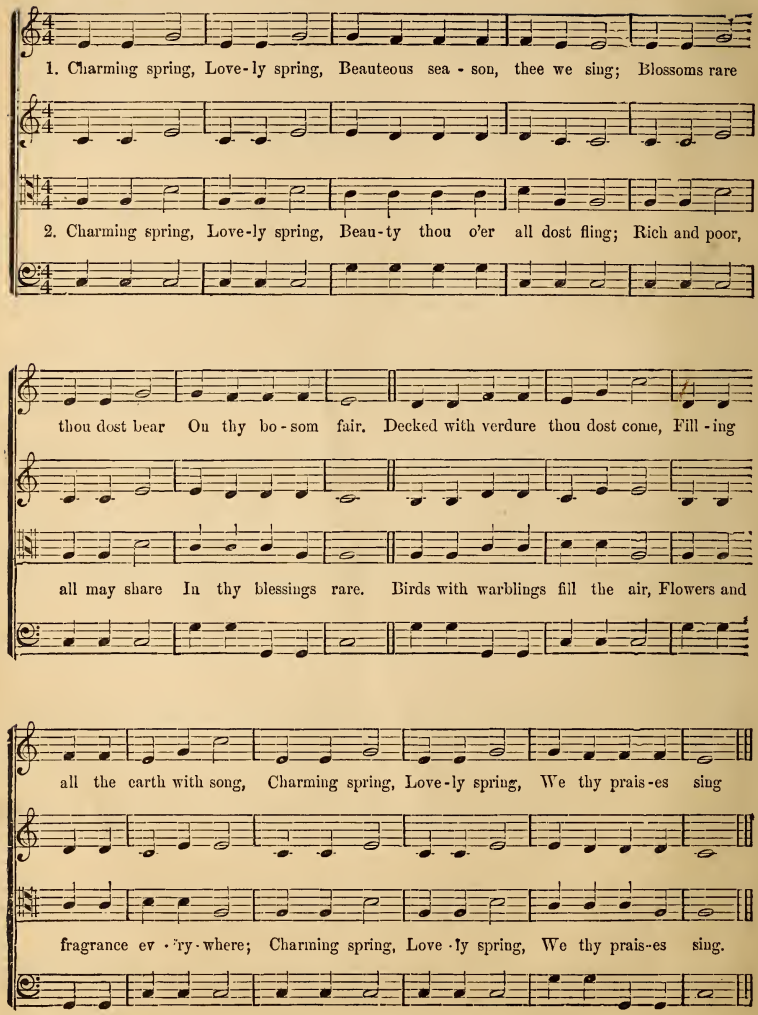
No. 70. Explain the writing of FOUR PARTS upon TWO STAVES.



No. 71. QUEEN OF EVERY MEASURE. H.

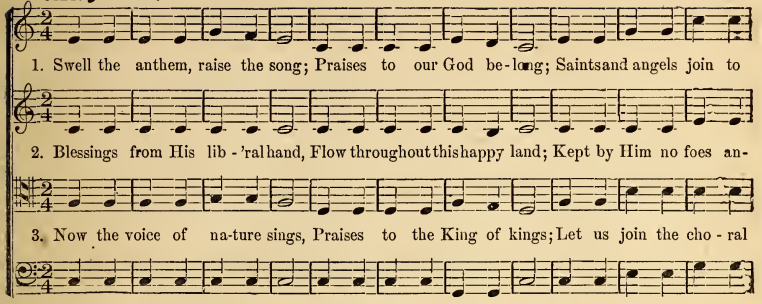

1. Queen of every measure, Sweetest, purest joy, Music source of pleasure, Now thy pow'r employ;
2. Thou canst still the throbbing Hearts of those who mourn, Thou canst cheer the absent If thy pow'r they learn.
Not a - lone for smil - ing Guests at nuptial feasts, But with lenient numbers, Thou dost soothe our griefs.
Soft-ly thou dost whis-per To the heart of pain, All possess a treasure, If thy pow'r they gain.

No. 72. CHARMING SPRING.

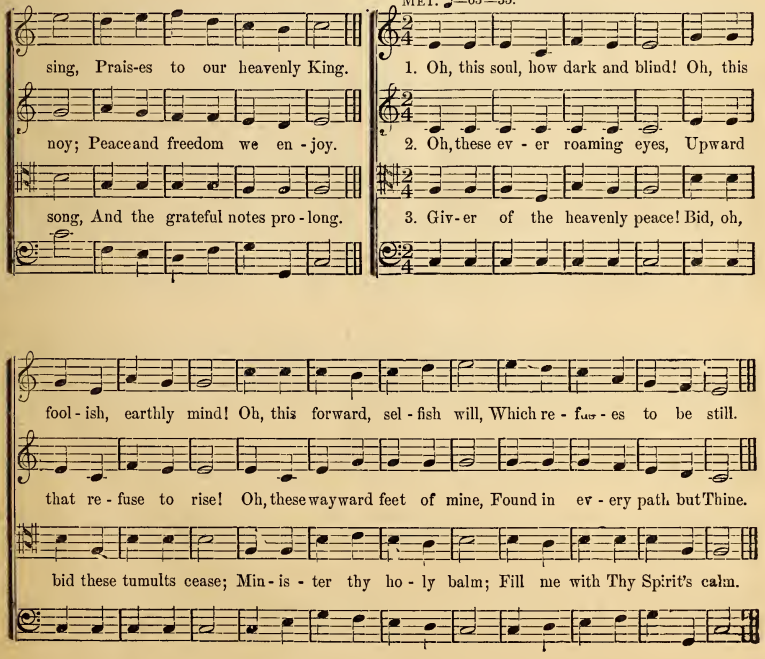

1. Charming spring, Love-ly spring, Beauteous sea-son, thee we sing; Blossoms rare
2. Charming spring, Love-ly spring, Beau-ty thou o'er all dost fling; Rich and poor,
thou dost bear On thy bo-som fair. Decked with verdure thou dost come, Fill-ing
all may share In thy blessings rare. Birds with warblings fill the air, Flowers and
all the earth with song, Charming spring, Love-ly spring, We thy prais-es sing
fragrance ev-'ry-where; Charming spring, Love-ly spring, We thy prais-es sing.

No. 73. SORRENTO. 7s

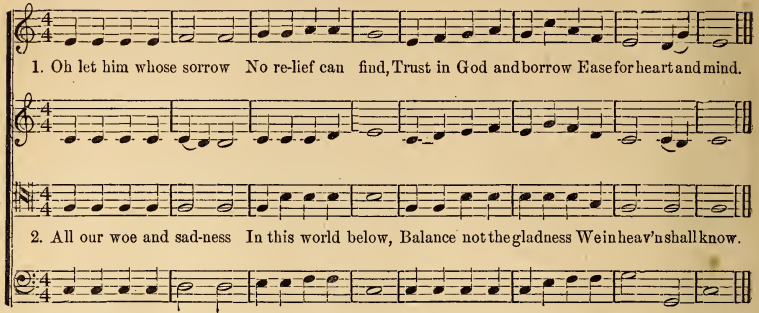
NATHAN STRONG, D.D. O.

MET. ♩=63=35.

1. Swell the anthem, raise the song; Praises to our God be-long; Saints and angels join to
2. Blessings from His lib-'ral hand, Flow throughout this happy land; Kept by Him no foes an-
3. Now the voice of na-ture sings, Praises to the King of kings; Let us join the cho-ral

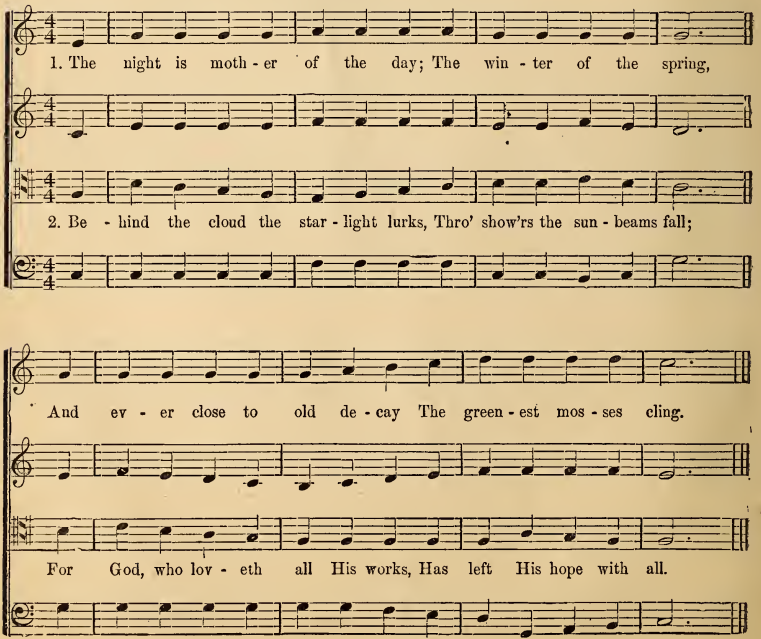
No. 74. PÆSTUM. 7s. O.

MET. ♩=63=35.

sing, Prais-es to our heavenly King.
noy; Peace and freedom we en-joy.
song, And the grateful notes pro-long.
1. Oh, this soul, how dark and blind! Oh, this
2. Oh, these ev-er roaming eyes, Upward
3. Giv-er of the heavenly peace! Bid, oh,
fool-ish, earthly mind! Oh, this forward, sel-fish will, Which re-fu-ses to be still.
that re-fuse to rise! Oh, these wayward feet of mine, Found in ev-ery path but Thine.
bid these tumults cease; Min-is-ter thy ho-ly balm; Fill me with Thy Spirit's calm.

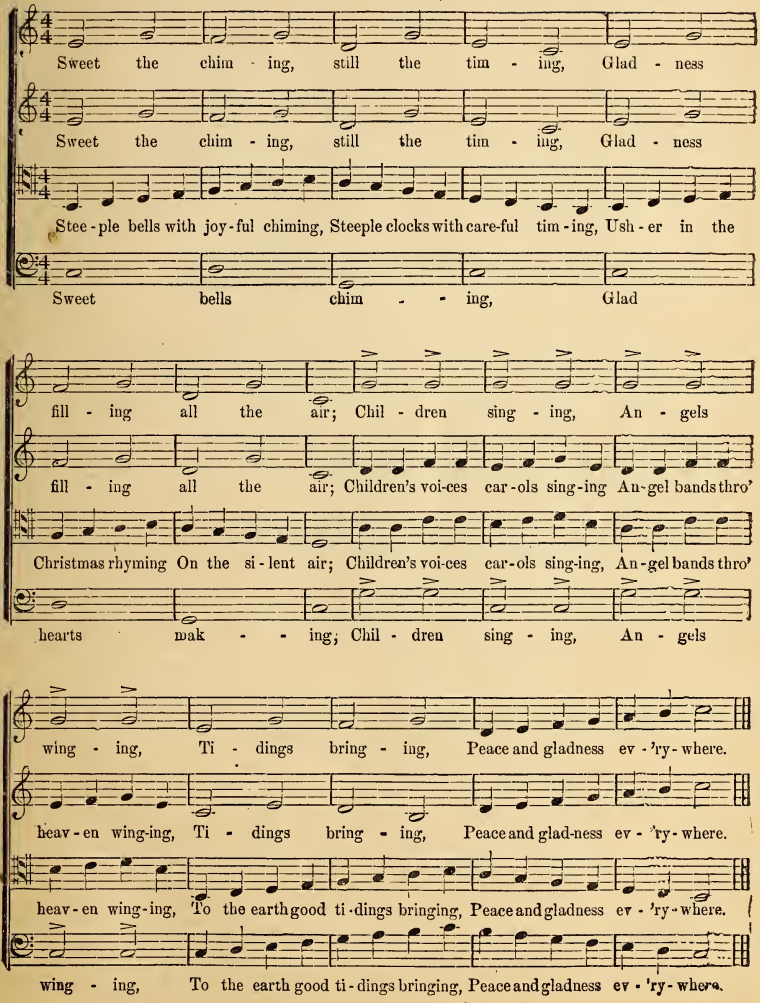
No. 75. OH LET HIM WHOSE SORROW. 6s & 5s. H. R. P.


1. Oh let him whose sorrow No re-lief can find, Trust in God and borrow Ease for heart and mind.
2. All our woe and sad-ness In this world below, Balance not the gladness We in heav'n shall know.

No. 76. THE NIGHT IS MOTHER OF THE DAY. ORAZ.


1. The night is moth - er of the day; The win - ter of the spring,
2. Be - hind the cloud the star - light lurks, Thro' show'rs the sun - beams fall;
And ev - er close to old de - cay The green - est mos - ses cling.
For God, who lov - eth all His works, Has left His hope with all.

No. 77. SWEET THE CHIMING.

Sing each part separately before uniting the parts. L. M. GORDON.

Sweet the chim - ing, still the tim - ing, Glad - ness
Sweet the chim - ing, still the tim - ing, Glad - ness
Stee - ple bells with joy - ful chiming, Steeple clocks with care - ful tim - ing, Ush - er in the
Sweet bells chim - - ing, Glad
fill - ing all the air; Chil - dren sing - ing, An - gels
fill - ing all the air; Children's voi - ces car - ols sing - ing An - gel bands thro'
Christmas rhyming On the si - lent air; Children's voi - ces car - ols sing - ing, An - gel bands thro'
hearts mak - - ing; Chil - dren sing - ing, An - gels
wing - ing, Ti - dings bring - ing, Peace and gladness ev - 'ry - where.
heav - en wing - ing, Ti - dings bring - ing, Peace and glad - ness ev - 'ry - where.
heav - en wing - ing, To the earth good ti - dings bringing, Peace and gladness ev - 'ry - where.
wing - ing, To the earth good ti - dings bringing, Peace and gladness ev - 'ry - where.

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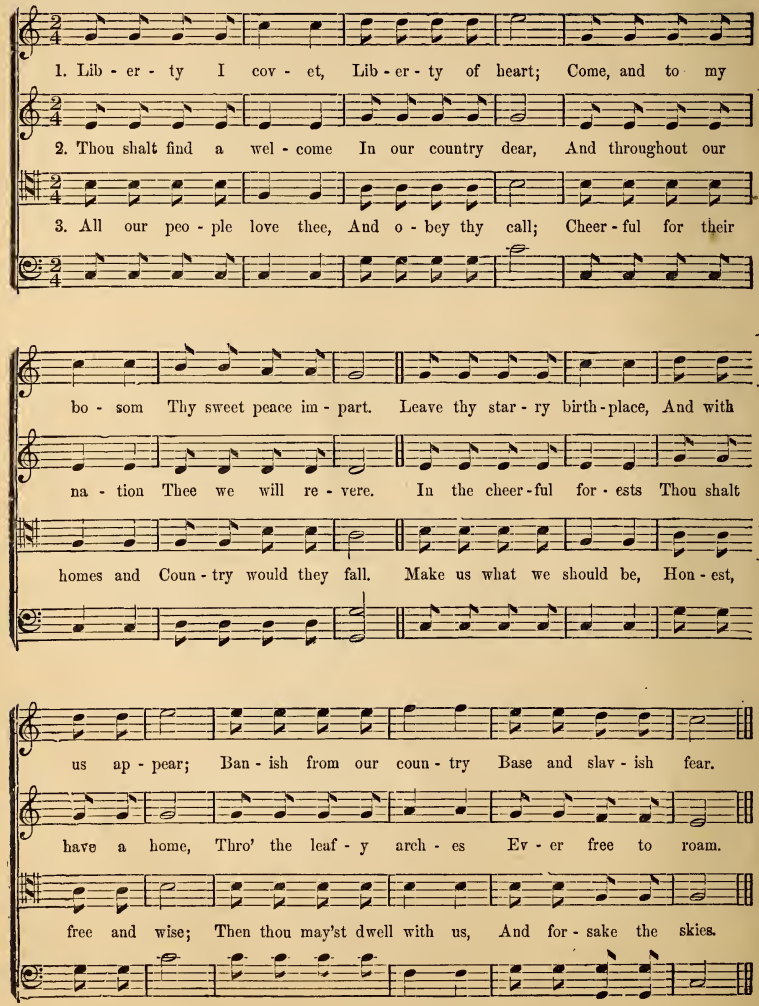
No. 78. LIBERTY I COVET.

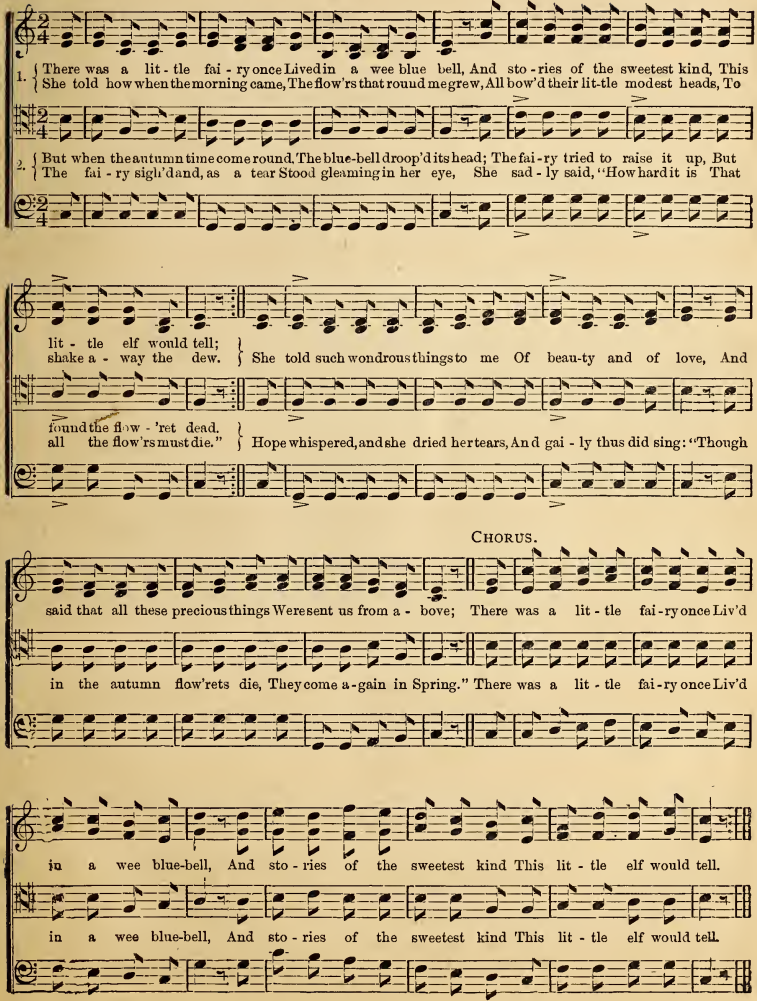
Explain EIGHTH NOTES.


1. Lib - er - ty I cov - et, Lib - er - ty of heart; Come, and to my
2. Thou shalt find a wel - come In our country dear, And throughout our
3. All our peo - ple love thee, And o - bey thy call; Cheer - ful for their
bo - som Thy sweet peace im - part. Leave thy star - ry birth - place, And with
na - tion Thee we will re - vere. In the cheer - ful for - ests Thou shalt
homes and Coun - try would they fall. Make us what we should be, Hon - est,
us ap - pear; Ban - ish from our coun - try Base and slav - ish fear.
have a home, Thro' the leaf - y arch - es Ev - er free to roam.
free and wise; Then thou may'st dwell with us, And for - sake the skies.

No. 79. "THERE WAS A LITTLE FAIRY ONCE."

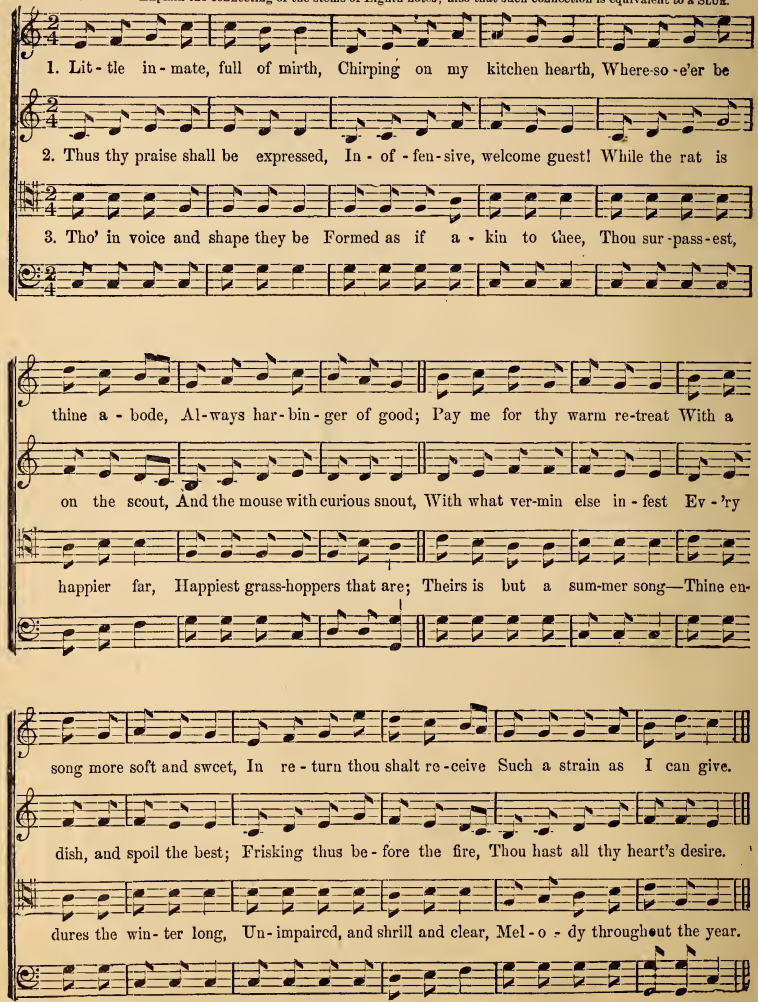
Explain the extra ACCENT MARK. (>). Explain the EIGHTH REST.

Words by R. Q. H. R. P, 3. 8. '84.


1. There was a lit - tle fai - ry once Lived in a wee blue bell, And sto - ries of the sweetest kind, This
She told how when the morning came, The flow'rs that round me grew, All bow'd their lit-tle modest heads, To
2. But when the autumn time come round, The blue-bell droop'd its head; The fai - ry tried to raise it up, But
The fai - ry sigh'd and, as a tear Stood gleaming in her eye, She sad - ly said, "How hard it is That
lit - tle elf would tell;
shake a - way the dew.
She told such wondrous things to me Of beau-ty and of love, And
found the flow - 'ret dead.
all the flow'rs must die."
Hope whispered, and she dried her tears, And gai - ly thus did sing: "Though
CHORUS.
said that all these precious things Were sent us from a - bove; There was a lit - tle fai - ry once Liv'd
in the autumn flow'rets die, They come a-gain in Spring." There was a lit - tle fai - ry once Liv'd
in a wee blue-bell, And sto - ries of the sweetest kind This lit - tle elf would tell.
in a wee blue-bell, And sto - ries of the sweetest kind This lit - tle elf would tell.

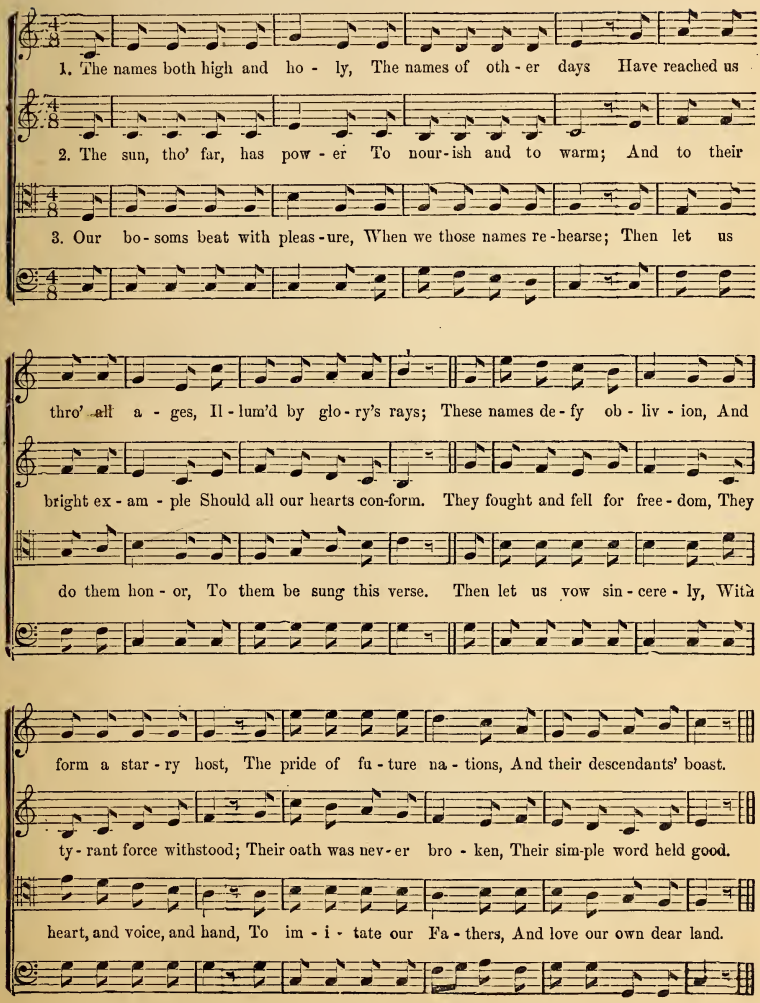
No. 80. THE CRICKET.

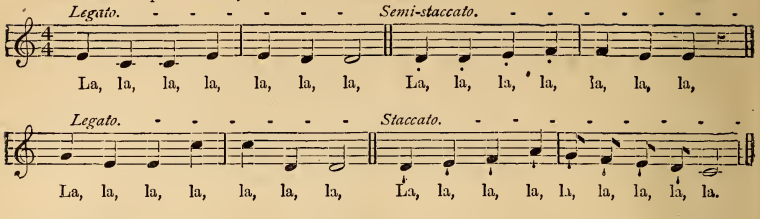
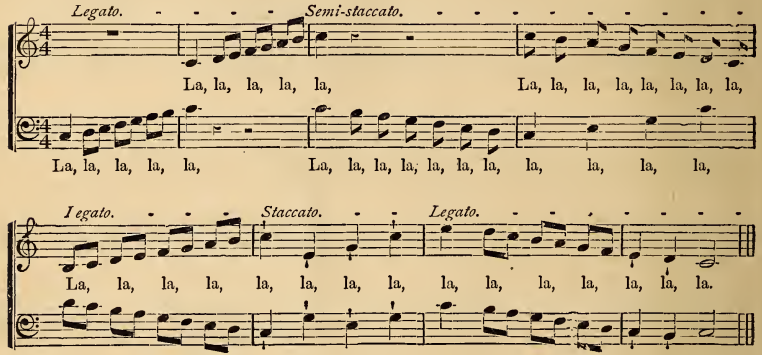
COWPER. Explain the connecting of the stems of Eighth-notes; also that such connection is equivalent to a SLUR.

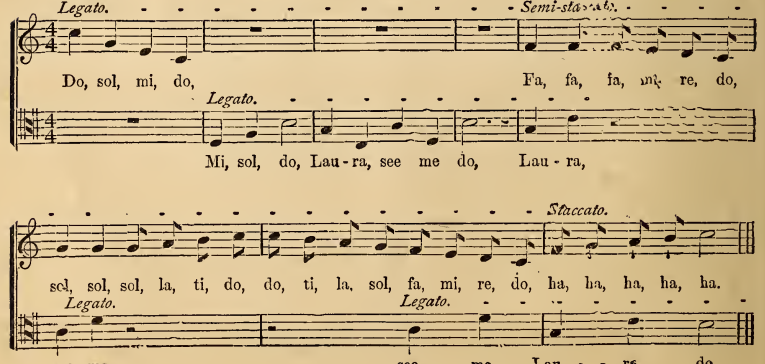

1. Lit - tle in - mate, full of mirth, Chirping on my kitchen hearth, Where-so - e'er be
2. Thus thy praise shall be expressed, In - of - fen - sive, welcome guest! While the rat is
3. Tho' in voice and shape they be Formed as if a - kin to thee, Thou sur - pass - est,
thine a - bode, Al-ways har - bin - ger of good; Pay me for thy warm re-treat With a
on the scout, And the mouse with curious snout, With what ver-min else in - fest Ev - 'ry
happier far, Happiest grass-hoppers that are; Theirs is but a sum-mer song—Thine en-
song more soft and sweet, In re - turn thou shalt re - ceive Such a strain as I can give.
dish, and spoil the best; Frisking thus be - fore the fire, Thou hast all thy heart's desire.
dures the win - ter long, Un - impaired, and shrill and clear, Mel - o - dy throughout the year.

No. 81. THE NAMES BOTH HIGH AND HOLY.

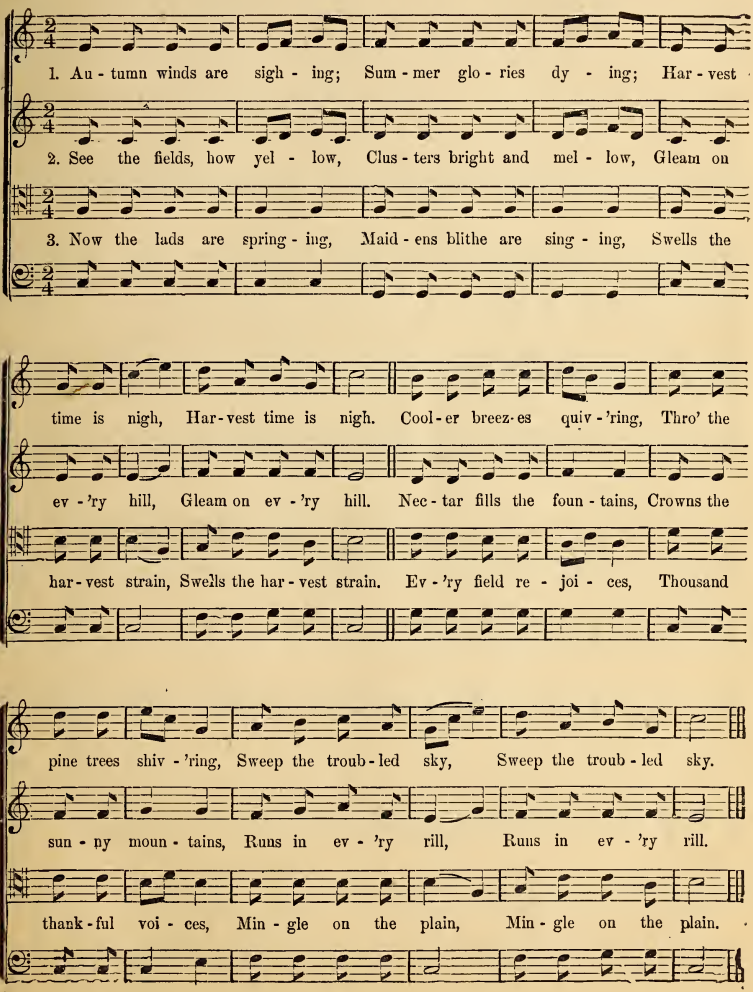
Explain the EIGHTH-NOTE as a BEAT-NOTE.


1. The names both high and ho - ly, The names of oth - er days Have reached us
2. The sun, tho' far, has pow - er To nour - ish and to warm; And to their
3. Our bo - soms beat with pleas - ure, When we those names re - hearse; Then let us
thro' all a - ges, Il - lum'd by glo - ry's rays; These names de - fy ob - liv - ion, And
bright ex - am - ple Should all our hearts con-form. They fought and fell for free - dom, They
do them hon - or, To them be sung this verse. Then let us vow sin - cere - ly, With
form a star - ry host, The pride of fu - ture na - tions, And their descendants' boast.
ty - rant force withstood; Their oath was nev - er bro - ken, Their sim-ple word held good.
heart, and voice, and hand, To im - i - tate our Fa - thers, And love our own dear land.

No. 82. Explain LEGATO, SEMI-STACCATO and STACCATO. ORAL.

No. 83.

Legato.
Semi-staccato.
La, la, la, la, la, La, la, la, la, la, la, la, la,
La, la, la, la, la, La, la, la, la, la, la, la, la, la, la, la,
Legato.
Staccato.
Legato.
La, la, la, la, la, la, la, la, la, la, la, la, la, la, la.

No. 84. P. W. HILL.

Legato.
Semi-staccato.
Do, sol, mi, do, Fa, fa, fa, mi, re, do,
Legato.
Mi, sol, do, Lau-ra, see me do, Lau-ra,
Staccato.
sol, sol, sol, la, ti, do, do, ti, la, sol, fa, mi, re, do, ha, ha, ha, ha, ha.
Legato.
Legato.
see me, see me, Lau - - ra, do

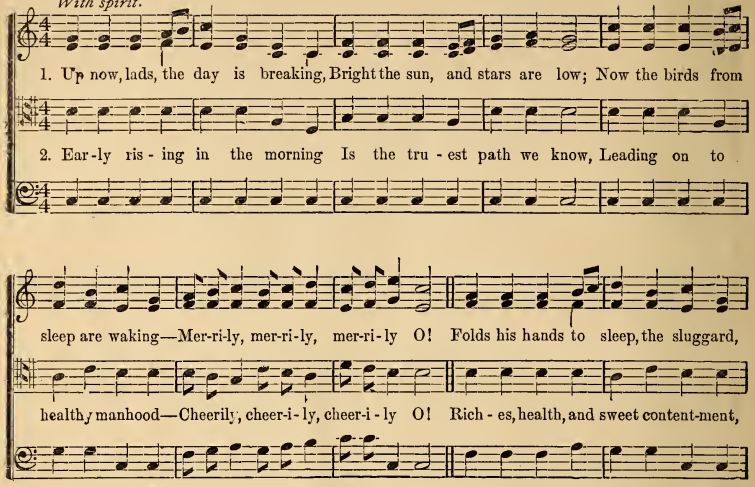
No. 85. AUTUMN WINDS ARE SIGHING.


1. Au - tumn winds are sigh - ing; Sum - mer glo - ries dy - ing; Har - vest
2. See the fields, how yel - low, Clus - ters bright and mel - low, Gleam on
3. Now the lads are spring - ing, Maid - ens blithe are sing - ing, Swells the
time is nigh, Har - vest time is nigh. Cool - er breez - es quiv - 'ring, Thro' the
ev - 'ry hill, Gleam on ev - 'ry hill. Nec - tar fills the foun - tains, Crowns the
har - vest strain, Swells the har - vest strain. Ev - 'ry field re - joi - ces, Thousand
pine trees shiv - 'ring, Sweep the troub - led sky, Sweep the troub - led sky.
sun - ny moun - tains, Runs in ev - 'ry rill, Runs in ev - 'ry rill.
thank - ful voi - ces, Min - gle on the plain, Min - gle on the plain.

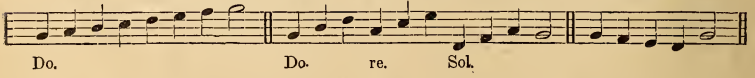
No. 86. MERRILY O!

J. H. C. Arr. by P.

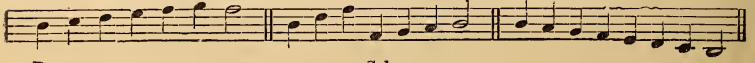
With spirit.


1. Up now, lads, the day is breaking, Bright the sun, and stars are low; Now the birds from
2. Ear-ly ris-ing in the morning Is the tru-est path we know, Leading on to
sleep are waking—Mer-ri-ly, mer-ri-ly, mer-ri-ly O! Folds his hands to sleep, the sluggard,
healthy manhood—Cheerily, cheer-i-ly, cheer-i-ly O! Rich-es, health, and sweet content-ment,
Grumbles at the hours that go, While, my lads, ye trudge to la-bor, Merrily, merrily, merrily O!
To the ear-ly ris-er flow; So, my lads, trudge out to la-bor, Merrily, merrily, merrily O!

No. 87. This Exercise is not to be sung. Read it by syllables, twice forward, then twice backward.

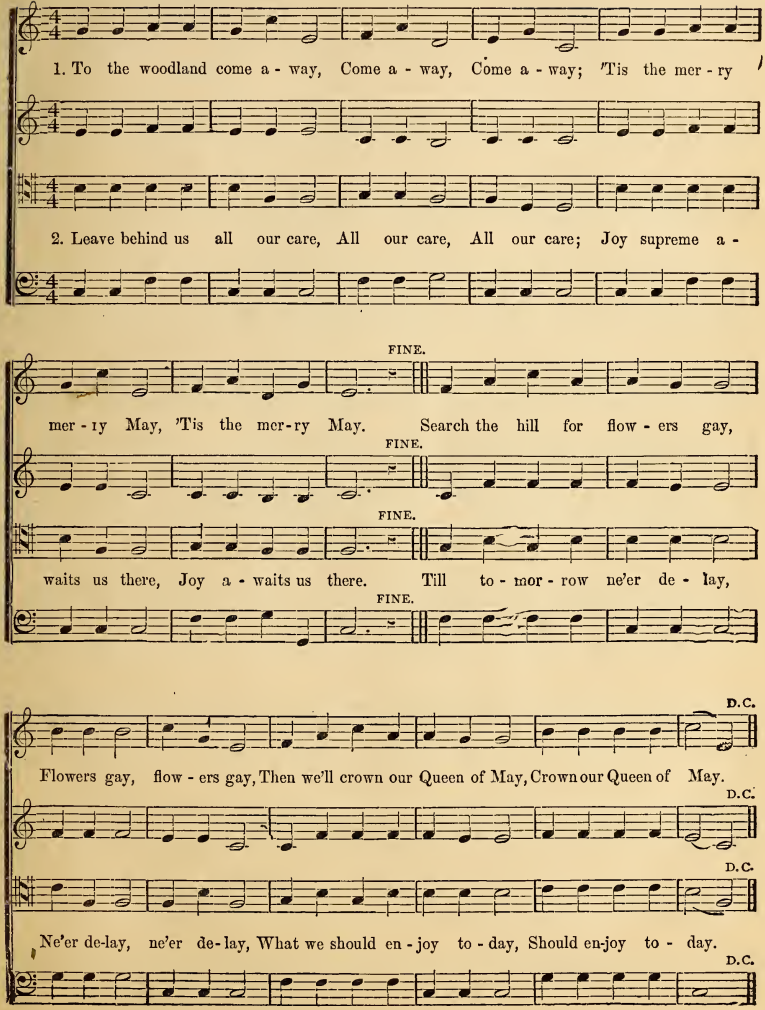


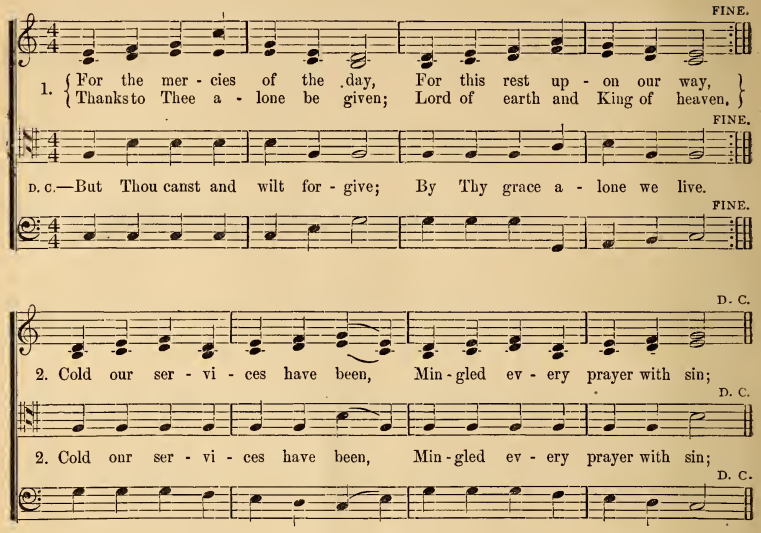
No. 88. This Exercise is not to be sung. Read it by syllables, twice forward then twice backward.



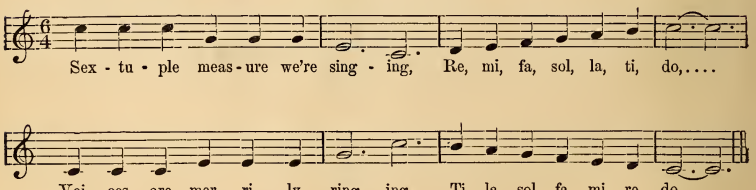
No. 89. TO THE WOODLAND COME AWAY.

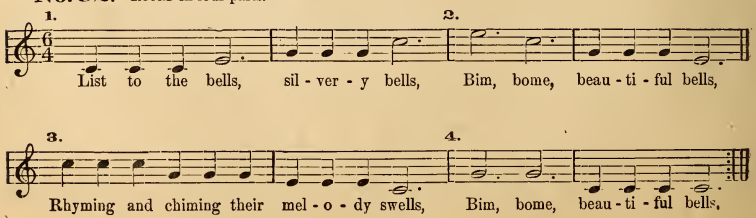
Explain D. C.

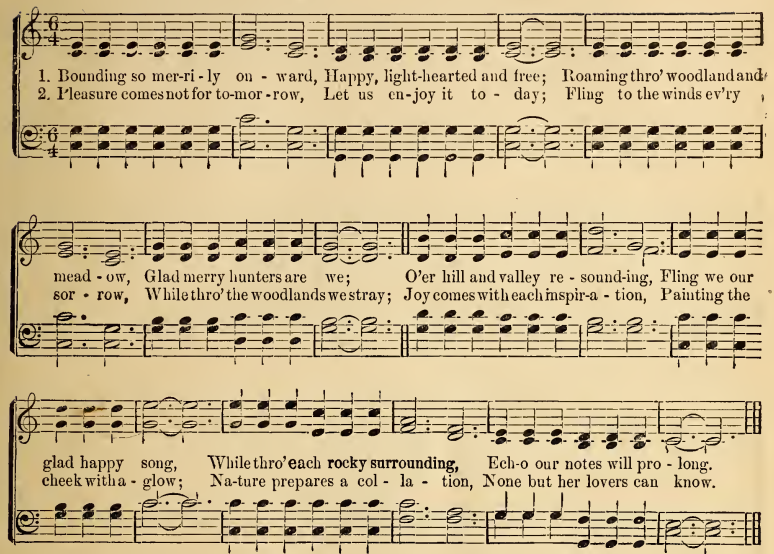

1. To the woodland come a - way, Come a - way, Come a - way; 'Tis the mer - ry
2. Leave behind us all our care, All our care, All our care; Joy supreme a -
FINE.
mer - ry May, 'Tis the mer-ry May. Search the hill for flow - ers gay,
FINE.
FINE.
waits us there, Joy a - waits us there. Till to - mor - row ne'er de - lay,
FINE.
D.C.
Flowers gay, flow - ers gay, Then we'll crown our Queen of May, Crown our Queen of May.
D.C.
D.C.
Ne'er de-lay, ne'er de-lay, What we should en - joy to - day, Should en-joy to - day.
D.C.

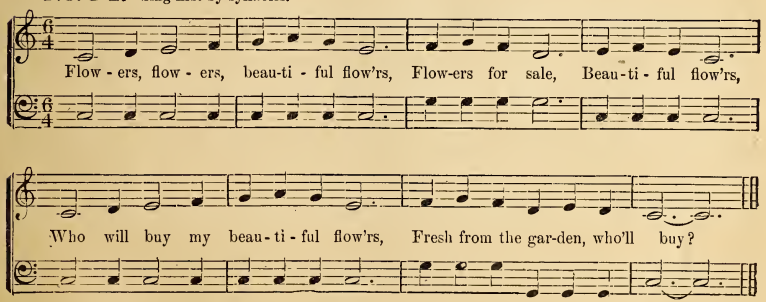
No. 90. FOR THE MERCIES OF THE DAY.

FINE.
1. For the mer - cies of the day, For this rest up - on our way,
Thanks to Thee a - lone be given; Lord of earth and King of heaven.
FINE.
D. C.—But Thou canst and wilt for - give; By Thy grace a - lone we live.
FINE.
D. C.
2. Cold our ser - vi - ces have been, Min - gled ev - ery prayer with sin;
D. C.
2. Cold our ser - vi - ces have been, Min - gled ev - ery prayer with sin;
D. C.

No. 91. Explain SEXTUPLE MEASURE. Beat only the accented pulses.

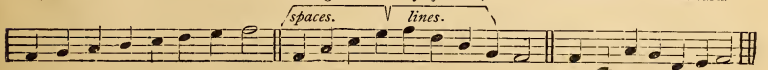


No. 92. ROUND in four parts.

1.
2.
List to the bells, sil - ver - y bells, Bim, bome, beau - ti - ful bells,
3.
4.
Rhyming and chiming their mel - o - dy swells, Bim, bome, beau - ti - ful bells.

No. 93. BOUNDING SO MERRILY ONWARD.

1. Bounding so mer-ri-ly on - ward, Happy, light-hearted and free; Roaming thro' woodland and
2. Pleasure comes not for to-mor-row, Let us en-joy it to - day; Fling to the winds ev'ry
mead - ow, Glad merry hunters are we; O'er hill and valley re - sound-ing, Fling we our
sor - row, While thro' the woodlands we stray; Joy comes with each inspir-a - tion, Painting the
glad happy song, While thro' each rocky surrounding, Ech-o our notes will pro - long.
cheek with a - glow; Na-ture prepares a col - la - tion, None but her lovers can know.

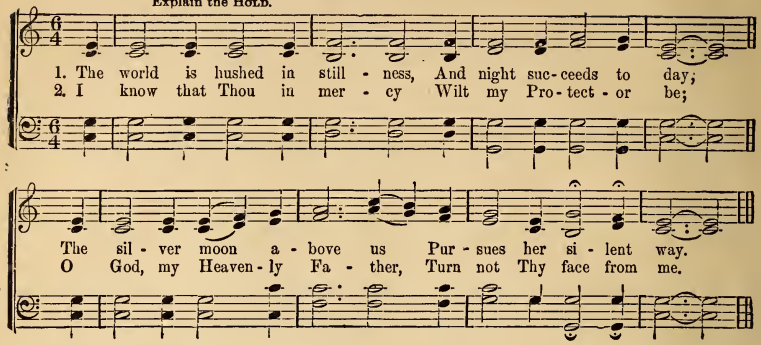
No. 94. Sing first by syllables.

Flow - ers, flow - ers, beau-ti - ful flow'rs, Flow-ers for sale, Beau-ti - ful flow'rs,
Who will buy my beau-ti - ful flow'rs, Fresh from the gar-den, who'll buy?

No. 95. This exercise is not to be sung. Read it by syllables, twice forward then twice backward.



No. 96. THE WORLD IS HUSHED IN STILLNESS.

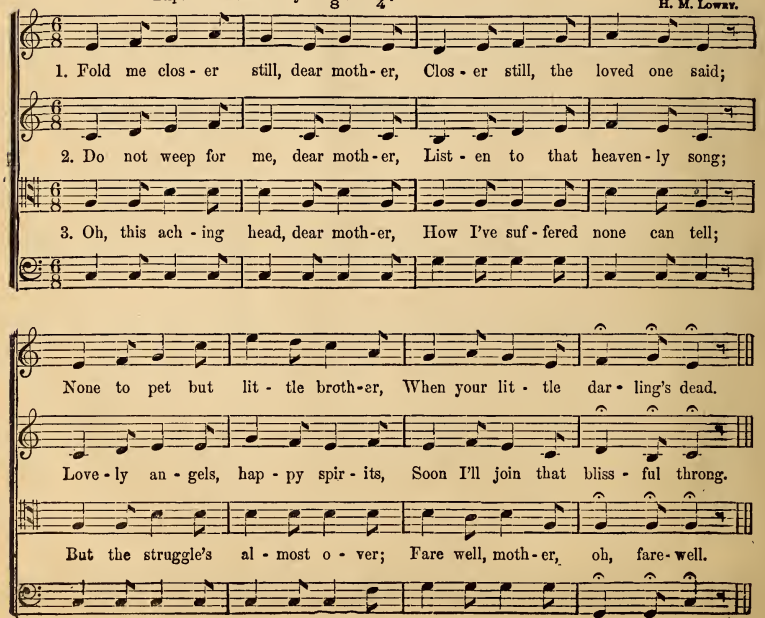
Explain the HOLD.


1. The world is hushed in still - ness, And night suc-ceeds to day;
2. I know that Thou in mer - cy Wilt my Pro-tect - or be;
The sil - ver moon a - bove us Pur - sues her si - lent way.
O God, my Heaven - ly Fa - ther, Turn not Thy face from me.

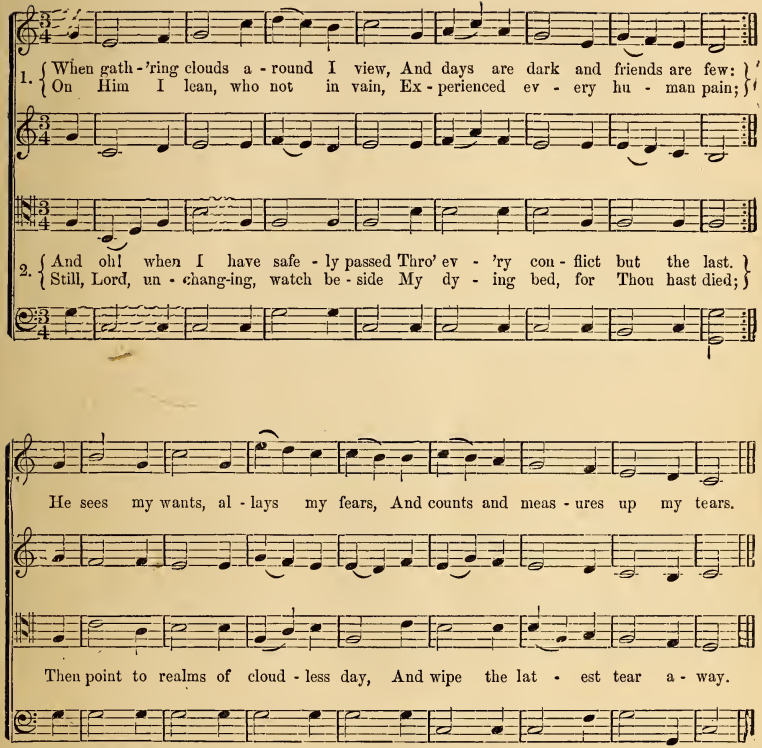
No. 97. FOLD ME CLOSER.

Explain the similarity of $\frac{6}{8}$ and $\frac{6}{4}$.

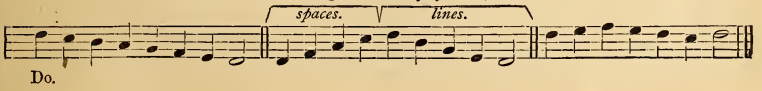
H. M. LOWRY.


1. Fold me clos - er still, dear moth - er, Clos - er still, the loved one said;
2. Do not weep for me, dear moth - er, List - en to that heaven - ly song;
3. Oh, this ach - ing head, dear moth-er, How I've suf - fered none can tell;
None to pet but lit - tle broth-er, When your lit - tle dar - ling's dead.
Love - ly an - gels, hap - py spir - its, Soon I'll join that bliss - ful throng.
But the struggle's al - most o - ver; Fare well, moth - er, oh, fare - well.

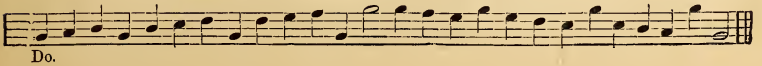
No. 98. BORTNIANSKY. L. M.


1. When gath-'ring clouds a-round I view, And days are dark and friends are few;
On Him I lean, who not in vain, Ex-perienced ev-ery hu-man pain;
2. And oh! when I have safe-ly passed Thro' ev-'ry con-flict but the last.
Still, Lord, un-chang-ing, watch be-side My dy-ing bed, for Thou hast died;
He sees my wants, al-lays my fears, And counts and meas-ures up my tears.
Then point to realms of cloud-less day, And wipe the lat-est tear a-way.

No. 99. This Exercise is not to be sung. Read it by syllables, twice forward then twice backward.

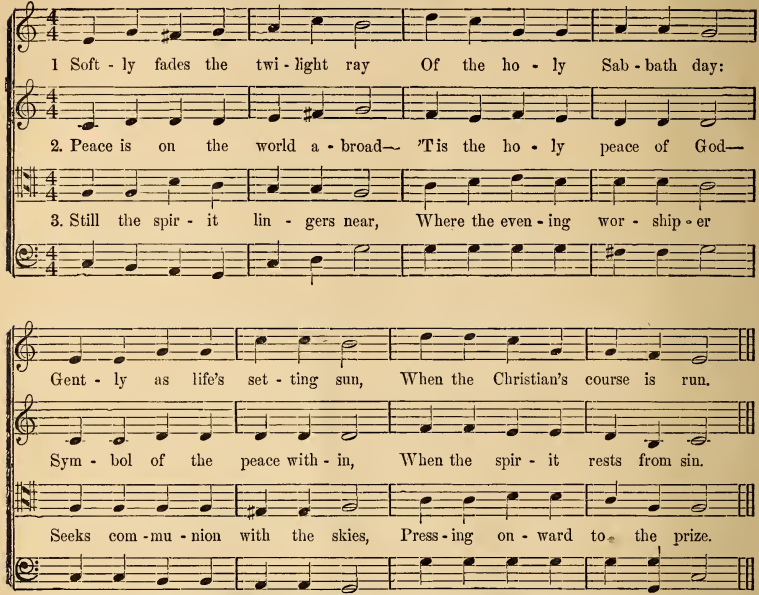


No. 100. This Exercise is not to be sung. Read it by syllables, twice forward then twice backward.



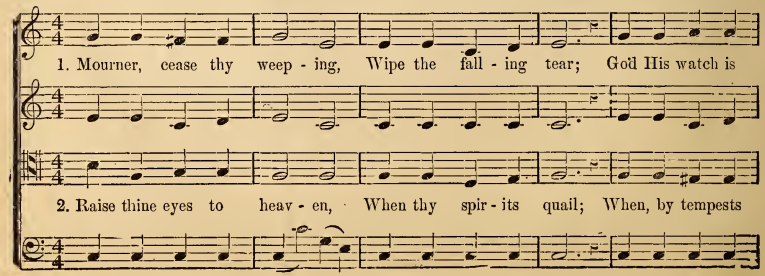
No. 101. SOFTLY FADES THE TWILIGHT RAY.

Explain SHARP FOUR. Accidentals continue their significance throughout the measure in which they occur.* (See Bass and Tenor.)

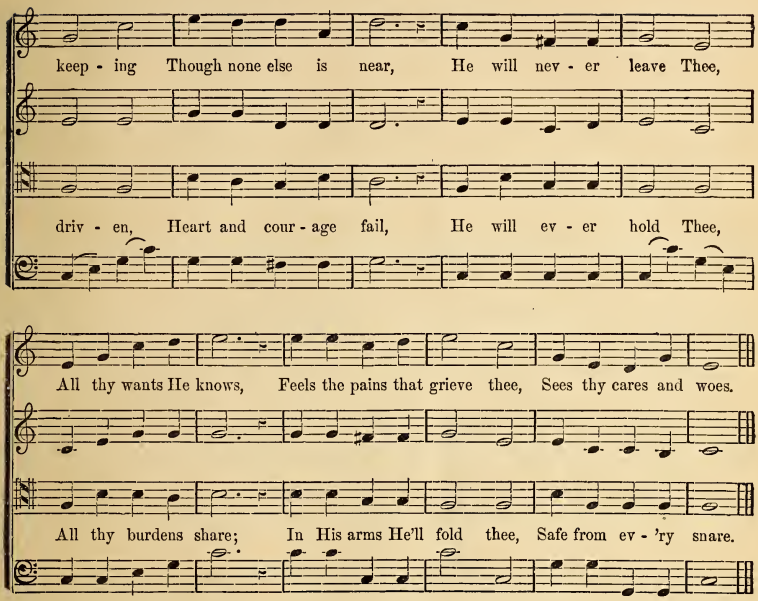

1 Soft - ly fades the twi - light ray Of the ho - ly Sab - bath day:
2. Peace is on the world a - broad— 'Tis the ho - ly peace of God—
3. Still the spir - it lin - gers near, Where the even - ing wor - ship - er
Gent - ly as life's set - ting sun, When the Christian's course is run.
Sym - bol of the peace with - in, When the spir - it rests from sin.
Seeks com - mu - nion with the skies, Press - ing on - ward to the prize.

* The additional clause of this rule, namely—"and from measure to measure until canceled by a note intervening upon another degree of the staff," is very properly discontinued by most of our modern composers, as it is of no benefit, and causes great confusion. In this book, as in all the author's works, whenever an accidental is required in the following measure, it will be placed there.

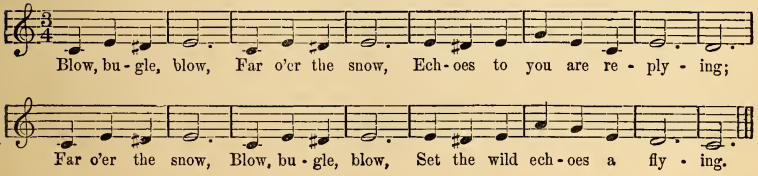
No. 102. MOURNER, CEASE THY WEEPING.

H. R. PALMER.

1. Mourner, cease thy weep - ing, Wipe the fall - ing tear; God His watch is
2. Raise thine eyes to heav - en, When thy spir - its quail; When, by tempests

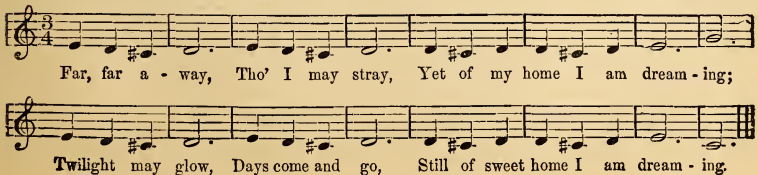
MOURNER CEASE THY WEEPING.—Concluded.


keep - ing Though none else is near, He will nev - er leave Thee,
driv - en, Heart and cour - age fail, He will ev - er hold Thee,
All thy wants He knows, Feels the pains that grieve thee, Sees thy cares and woes.
All thy burdens share; In His arms He'll fold thee, Safe from ev - 'ry snare.

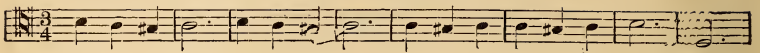
No. 103. Explain SHARP TWO.

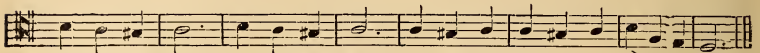


No. 104. Explain SHARP ONE.

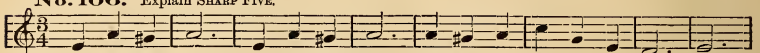


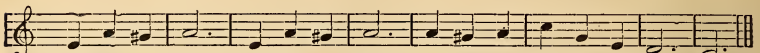
No. 105. Explain SHARP SIX. May be sung in connection with No. 104.



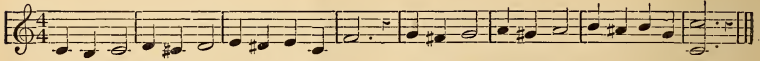


No. 106. Explain SHARP FIVE.

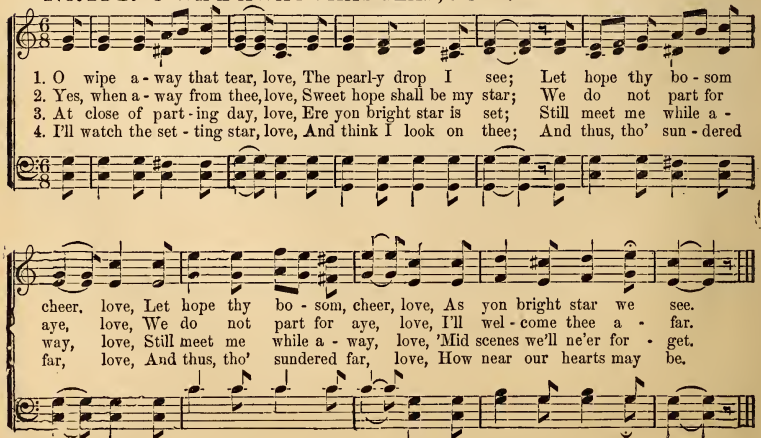




107. All voices in UNISON.

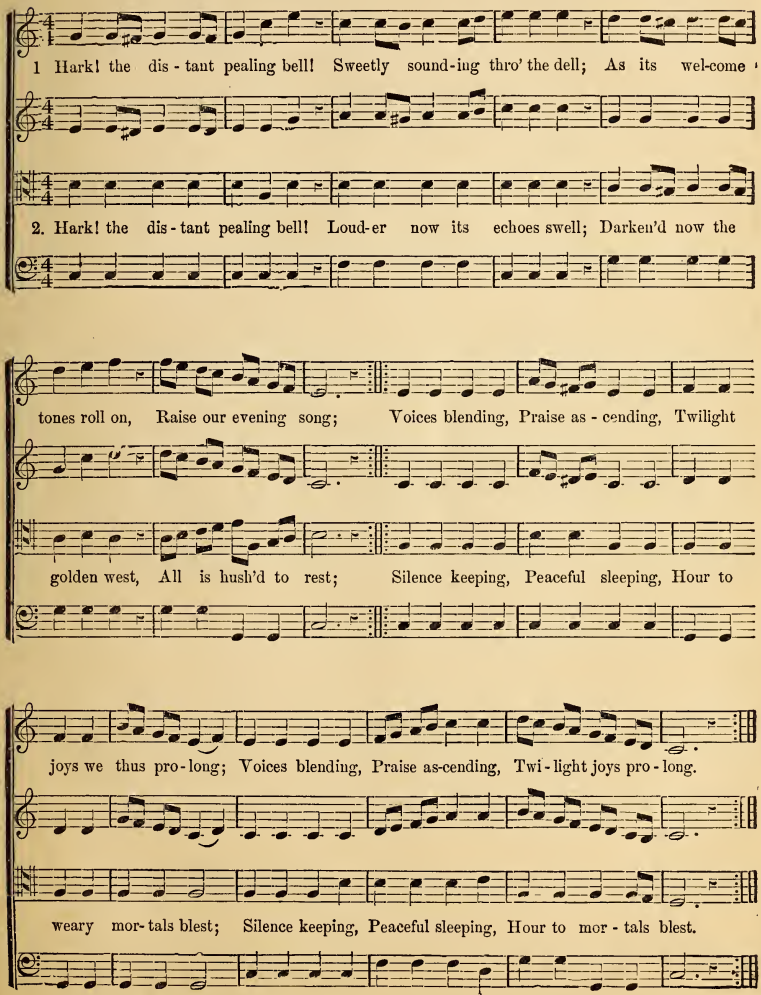

1. See the snow come and go, Whirling round and round; Flying fast, flitting past, Flutt'ring to the ground
2. Life is so, youth like snow, Whirls and eddies past; Age comes on, creep we down, To the ground at last.

No. 108. O WIPE AWAY THAT TEAR, LOVE. Arr. from the GERMAN.


1. O wipe a - way that tear, love, The pearl-y drop I see; Let hope thy bo - som
2. Yes, when a - way from thee, love, Sweet hope shall be my star; We do not part for
3. At close of part - ing day, love, Ere yon bright star is set; Still meet me while a -
4. I'll watch the set - ting star, love, And think I look on thee; And thus, tho' sun - dered
cheer, love, Let hope thy bo - som, cheer, love, As yon bright star we see.
aye, love, We do not part for aye, love, I'll wel - come thee a - far.
way, love, Still meet me while a - way, love, 'Mid scenes we'll ne'er for - get.
far, love, And thus, tho' sundered far, love, How near our hearts may be.

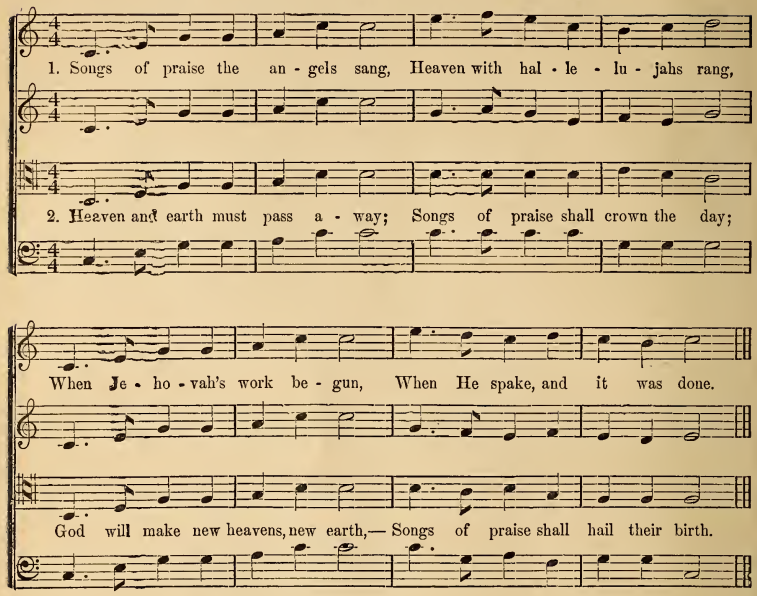
No. 109. HARK, THE DISTANT PEALING BELL.

Exercise involving SHARP ONE, SHARP TWO, SHARP FOUR, SHARP FIVE and SHARP SIX.

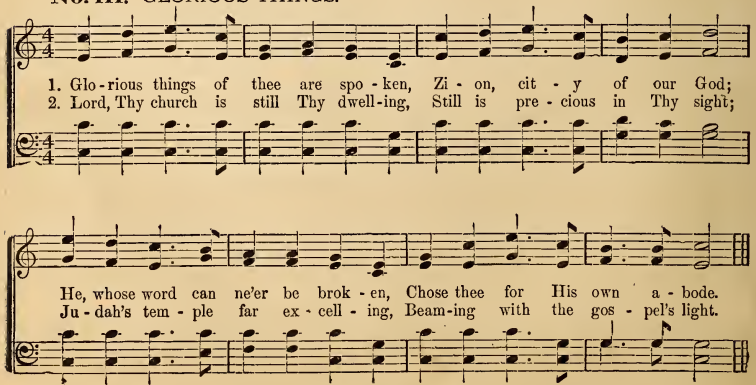

1 Hark! the dis - tant pealing bell! Sweetly sound-ing thro' the dell; As its wel-come
2. Hark! the dis - tant pealing bell! Loud-er now its echoes swell; Darken'd now the
tones roll on, Raise our evening song; Voices blending, Praise as - cending, Twilight
golden west, All is hush'd to rest; Silence keeping, Peaceful sleeping, Hour to
joys we thus pro - long; Voices blending, Praise as-cending, Twi - light joys pro - long.
weary mor - tals blest; Silence keeping, Peaceful sleeping, Hour to mor - tals blest.

No. 110. SONGS OF PRAISE.

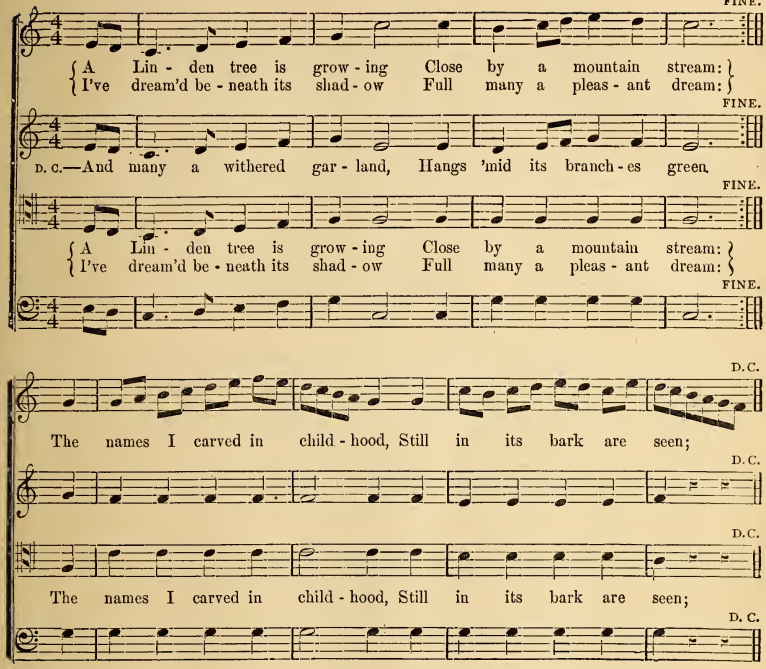
Explain DOTTED QUARTER NOTES. Explain the UNISON PASSAGE.


1. Songs of praise the an - gels sang, Heaven with hal - le - lu - jahs rang,
2. Heaven and earth must pass a - way; Songs of praise shall crown the day;
When Je - ho - vah's work be - gun, When He spake, and it was done.
God will make new heavens, new earth,— Songs of praise shall hail their birth.

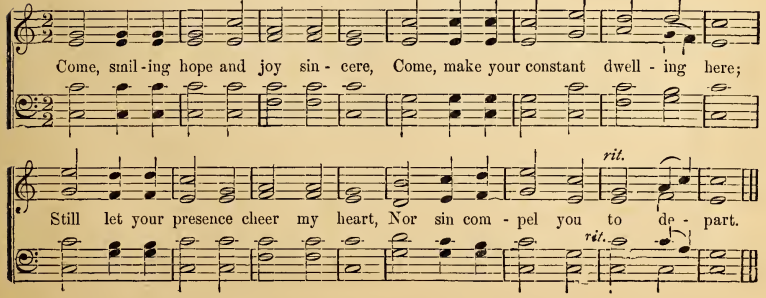
No. 111. GLORIOUS THINGS.

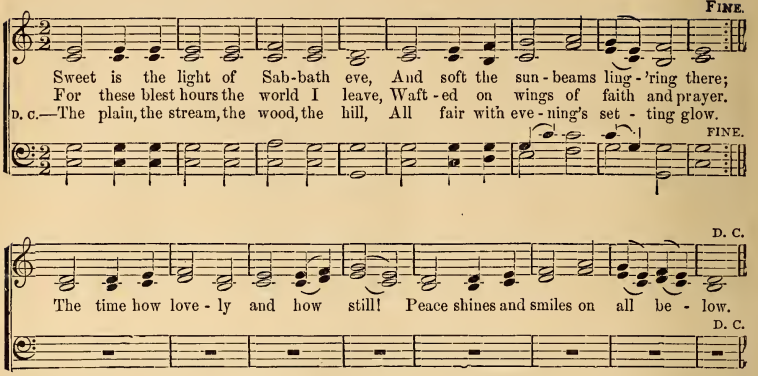

1. Glo - rious things of thee are spo - ken, Zi - on, cit - y of our God;
2. Lord, Thy church is still Thy dwell - ing, Still is pre - cious in Thy sight;
He, whose word can ne'er be brok - en, Chose thee for His own a - bode.
Ju - dah's tem - ple far ex - cell - ing, Beam - ing with the gos - pel's light.

No. 112. THE LINDEN TREE. R.

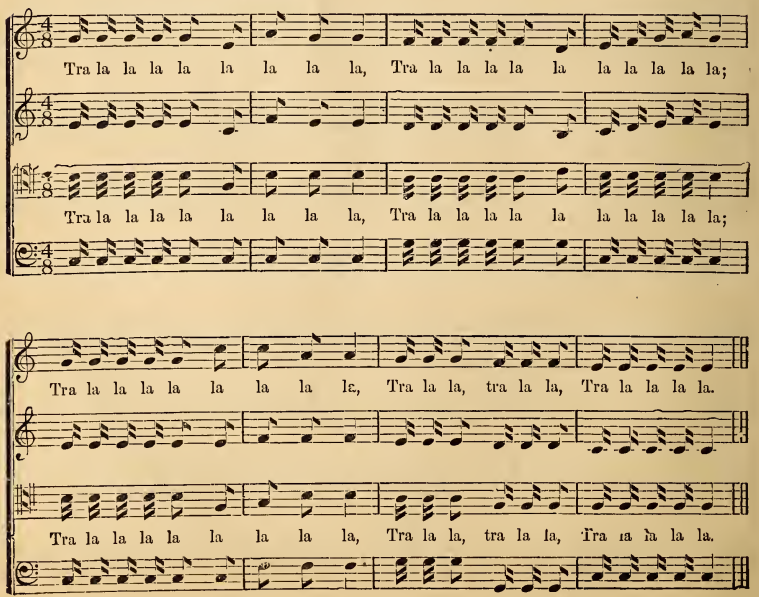

FINE.
A Lin - den tree is grow - ing Close by a mountain stream:
I've dream'd be - neath its shad - ow Full many a pleas - ant dream:
FINE.
D. C.—And many a withered gar - land, Hangs 'mid its branch - es green.
FINE.
A Lin - den tree is grow - ing Close by a mountain stream:
I've dream'd be - neath its shad - ow Full many a pleas - ant dream:
FINE.
D. C.
The names I carved in child - hood, Still in its bark are seen;
D. C.
D. C.
The names I carved in child - hood, Still in its bark are seen;
D. C.

No. 113. COME, SMILING HOPE. P.

Explain the HALF NOTE as a BEAT NOTE. Explain RIT.

Come, smil - ing hope and joy sin - cere, Come, make your constant dwell - ing here;
rit.
Still let your presence cheer my heart, Nor sin com - pel you to de - part.
rit.

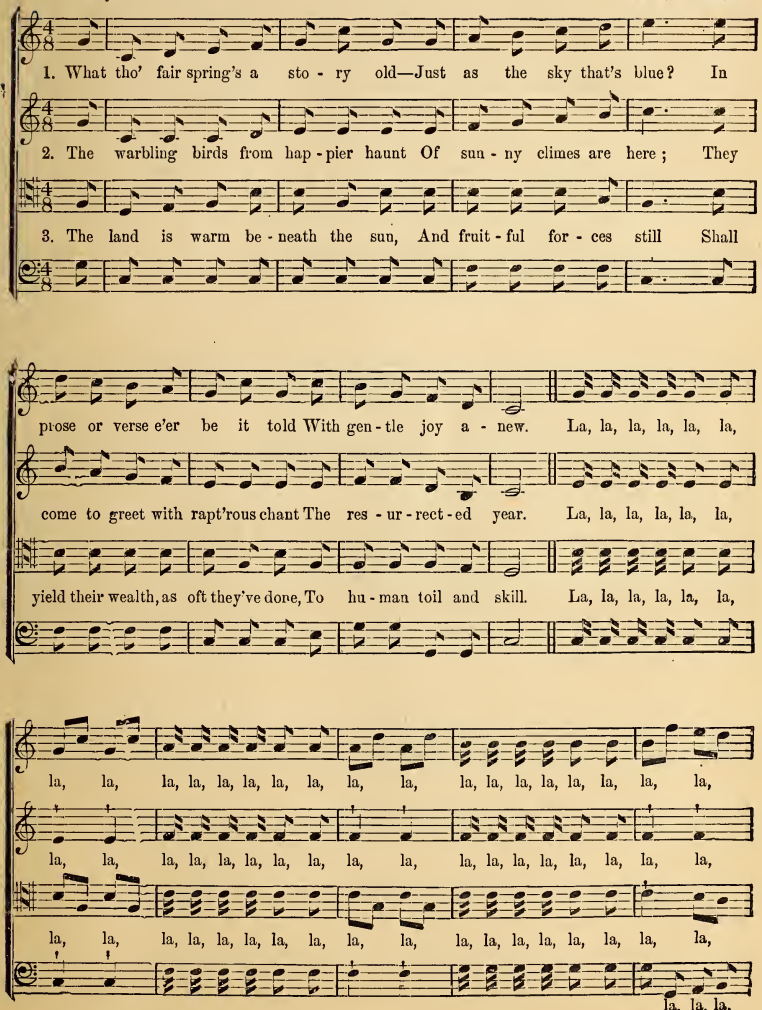
No. 114. SWEET IS THE LIGHT. H.

FINE.
Sweet is the light of Sab-bath eve, And soft the sun-beams ling-'ring there;
For these blest hours the world I leave, Waft-ed on wings of faith and prayer.
D. C.—The plain, the stream, the wood, the hill, All fair with eve-ning's set-ting glow.
FINE.
D. C.
The time how love-ly and how still! Peace shines and smiles on all be-low.
D. C.

No. 115. Explain SIXTEENTH NOTES. R.

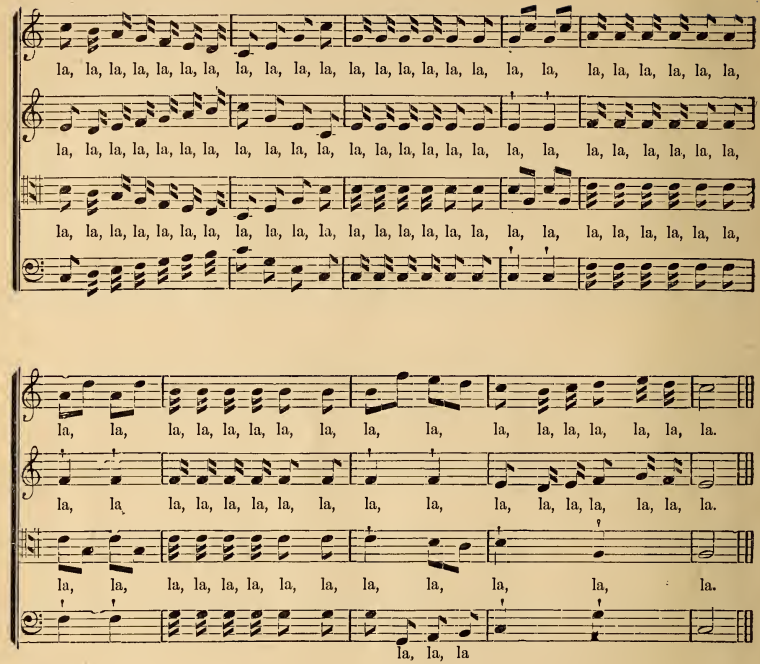


No. 116. WHAT THO' FAIR SPRING.

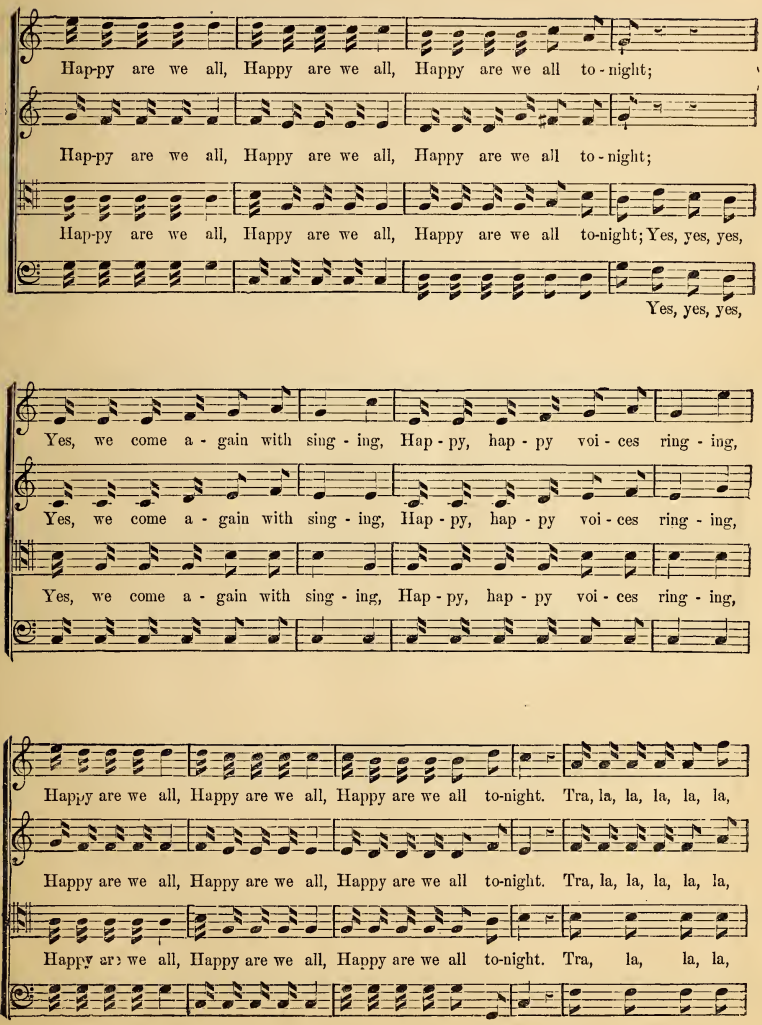
Words by JOHN CUZCO. H. R. PALMER.


1. What tho' fair spring's a sto - ry old—Just as the sky that's blue? In
2. The warbling birds from hap - pier haunt Of sun - ny climes are here; They
3. The land is warm be - neath the sun, And fruit - ful for - ces still Shall
prose or verse e'er be it told With gen - tle joy a - new. La, la, la, la, la, la,
come to greet with rapt'rous chant The res - ur - rect - ed year. La, la, la, la, la, la,
yield their wealth, as oft they've done, To hu - man toil and skill. La, la, la, la, la, la,
la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la,
la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la,
la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la,
la, la, la,

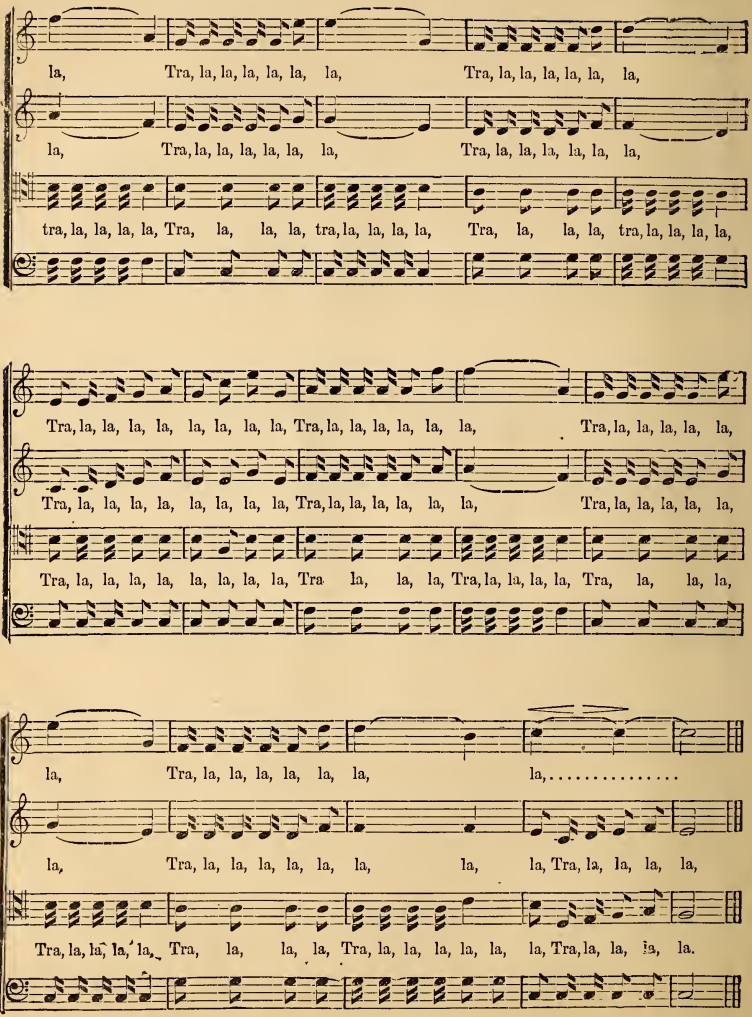
WHAT THO' FAIR SPRING.—Concluded.


la, la, la,

COME AGAIN WITH SINGING.—Continued.

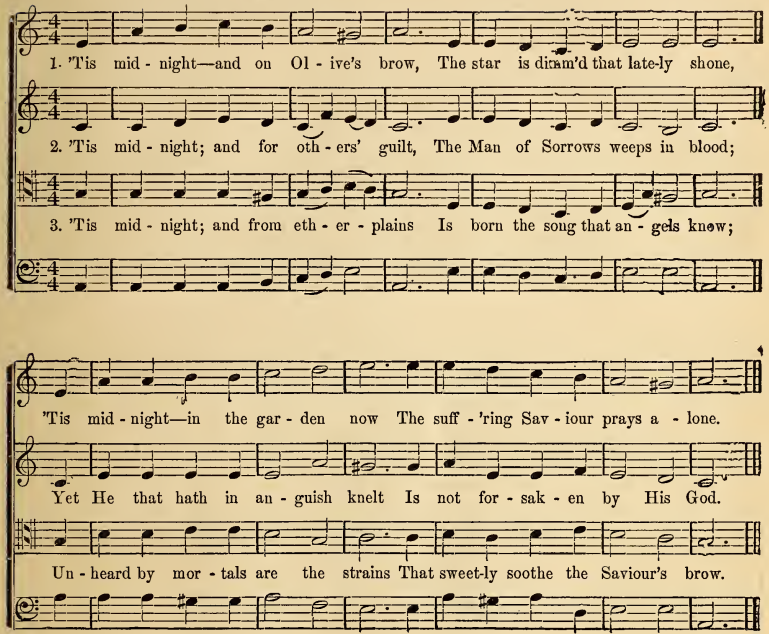

Hap-py are we all, Happy are we all, Happy are we all to-night;
Hap-py are we all, Happy are we all, Happy are we all to-night;
Hap-py are we all, Happy are we all, Happy are we all to-night; Yes, yes, yes,
Yes, yes, yes,
Yes, we come a-gain with sing-ing, Hap-py, hap-py voi-ces ring-ing,
Yes, we come a-gain with sing-ing, Hap-py, hap-py voi-ces ring-ing,
Yes, we come a-gain with sing-ing, Hap-py, hap-py voi-ces ring-ing,
Happy are we all, Happy are we all, Happy are we all to-night. Tra, la, la, la, la, la,
Happy are we all, Happy are we all, Happy are we all to-night. Tra, la, la, la, la, la,
Happy are we all, Happy are we all, Happy are we all to-night. Tra, la, la, la,

COME AGAIN WITH SINGING.—Concluded.

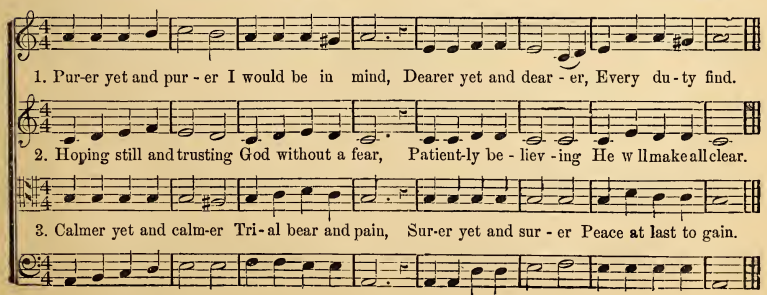


No. 118. WINSTON. L. M. H. R. P. 3. 21. '84.

Explain the MINOR KEY.

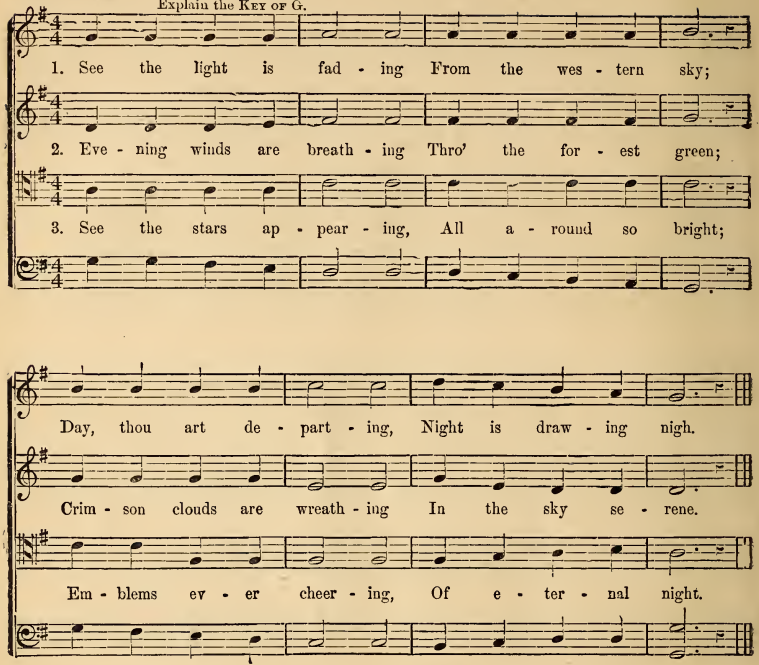

1. 'Tis mid - night—and on Ol - ive's brow, The star is dimm'd that late-ly shone,
2. 'Tis mid - night; and for oth - ers' guilt, The Man of Sorrows weeps in blood;
3. 'Tis mid - night; and from eth - er - plains Is born the song that an - gels know;
'Tis mid - night—in the gar - den now The suff - 'ring Sav - iour prays a - lone.
Yet He that hath in an - guish knelt Is not for - sak - en by His God.
Un - heard by mor - tals are the strains That sweet-ly soothe the Saviour's brow.

No. 119. RICHARDS. 6s & 8s. H. R. P. 3. 20. '84.

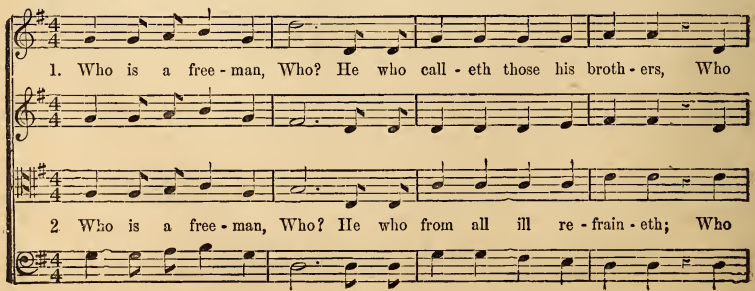

1. Pur-er yet and pur - er I would be in mind, Dearer yet and dear - er, Every du - ty find.
2. Hoping still and trusting God without a fear, Patient-ly be - liev - ing He will make all clear.
3. Calmer yet and calm-er Tri - al bear and pain, Sur-er yet and sur - er Peace at last to gain.

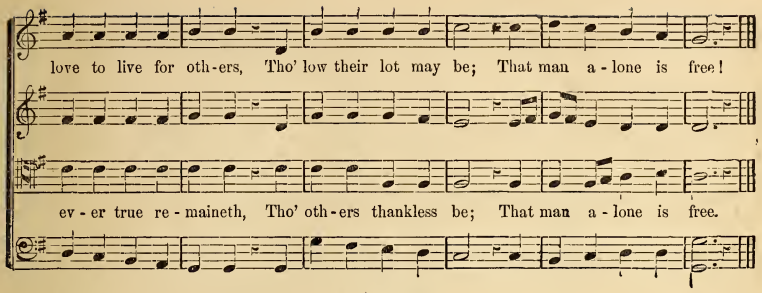
No. 120. SEE THE LIGHT IS FADING.

Explain the KEY OF G.


1. See the light is fad - ing From the wes - tern sky;
2. Eve - ning winds are breath - ing Thro' the for - est green;
3. See the stars ap - pear - ing, All a - round so bright;
Day, thou art de - part - ing, Night is draw - ing nigh.
Crim - son clouds are wreath - ing In the sky se - rene.
Em - blems ev - er cheer - ing, Of e - ter - nal night.

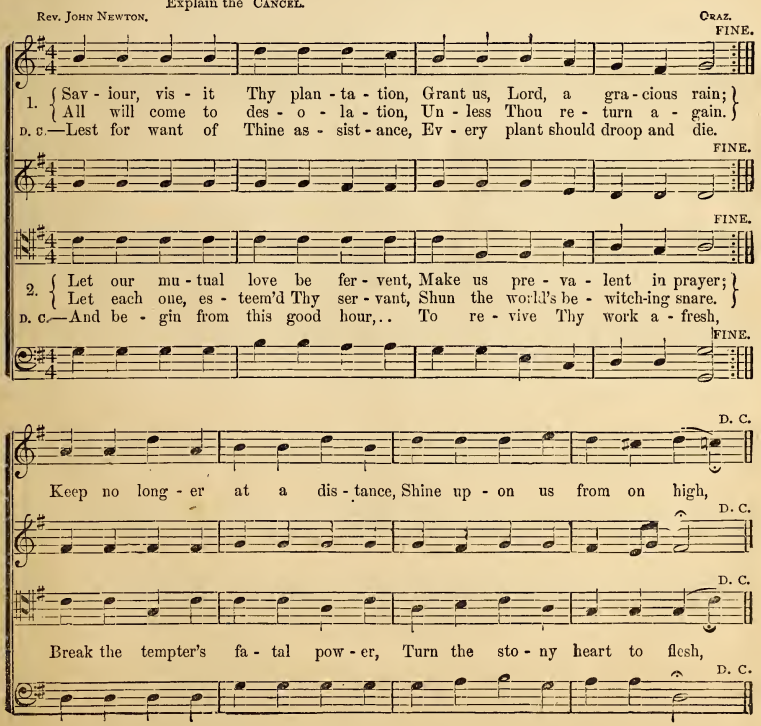
No. 121. WHO IS A FREEMAN? O. 3. 2. '84.



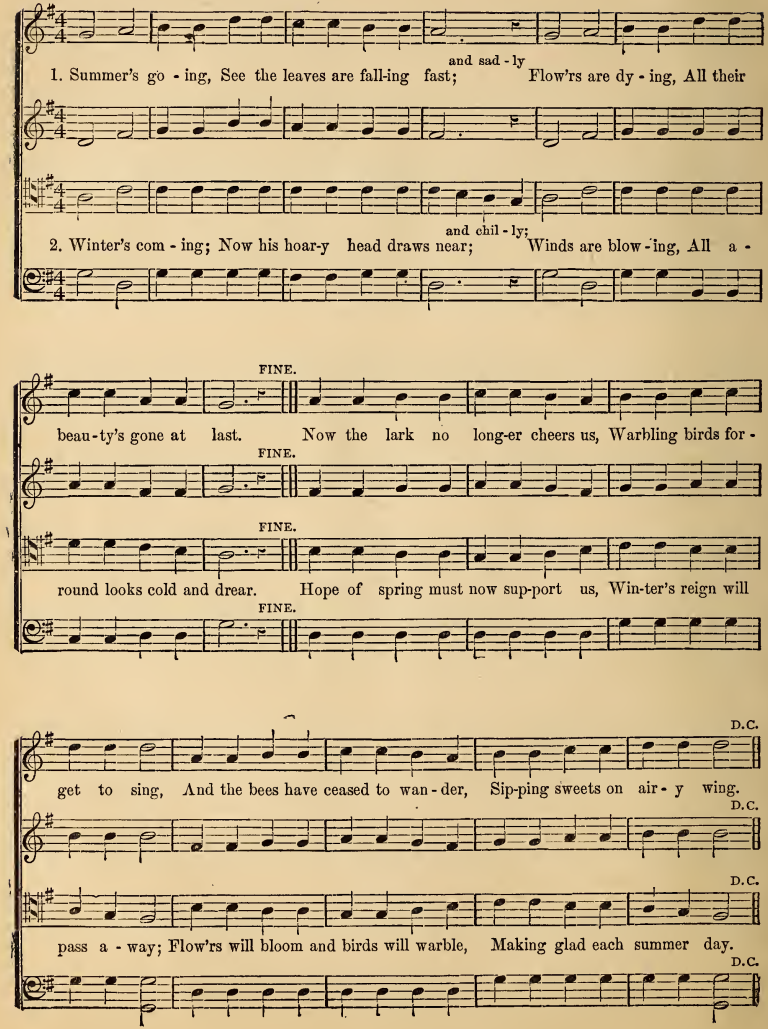

love to live for oth-ers, Tho' low their lot may be; That man a-lone is free!
ev-er true re-maineth, Tho' oth-ers thankless be; That man a-lone is free.

No. 122. MUNDANE. 8s & 7s. Double.

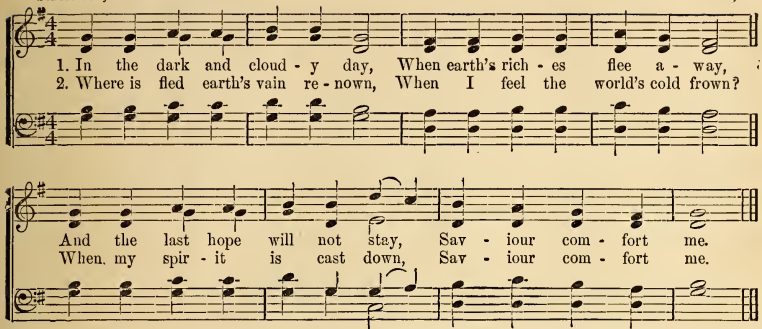
Explain the CANCEL.

Rev. JOHN NEWTON. CRAZ.

FINE.
1. { Sav-iour, vis-it Thy plan-ta-tion, Grant us, Lord, a gra-cious rain;
{ All will come to des-o-la-tion, Un-less Thou re-turn a-gain.
D. C.—Lest for want of Thine as-sist-ance, Ev-ery plant should droop and die.
FINE.
FINE.
2. { Let our mu-tual love be fer-vent, Make us pre-va-lent in prayer;
{ Let each one, es-teem'd Thy ser-vant, Shun the world's be-witch-ing snare.
D. C.—And be-gin from this good hour,.. To re-vive Thy work a-fresh,
FINE.
D. C.
Keep no long-er at a dis-tance, Shine up-on us from on high,
D. C.
D. C.
Break the tempter's fa-tal pow-er, Turn the sto-ny heart to flesh,
D. C.

No. 123. SUMMER'S GOING. FLORENCE LE CLAIRE.

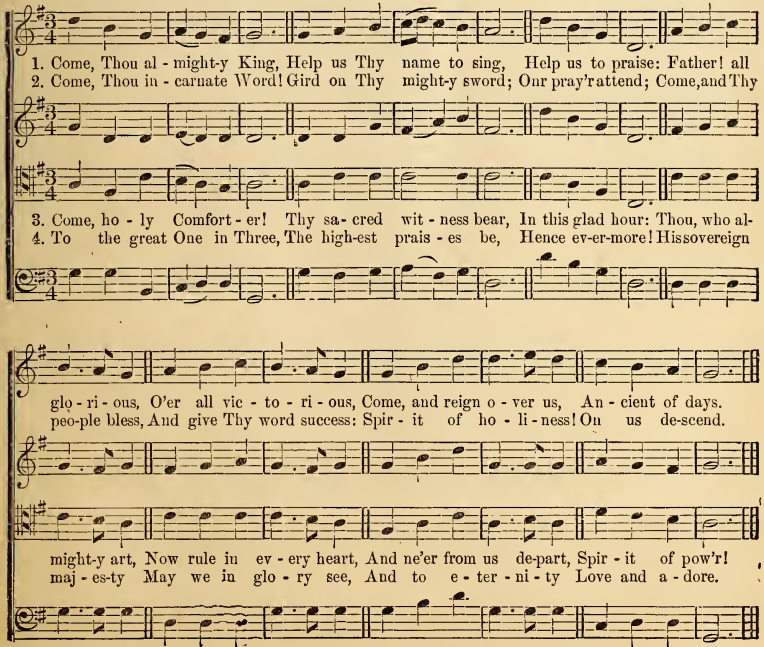

and sad - ly
1. Summer's go - ing, See the leaves are fall-ing fast; Flow'rs are dy - ing, All their
and chil - ly;
2. Winter's com - ing; Now his hoar-y head draws near; Winds are blow - ing, All a -
FINE.
beau - ty's gone at last. Now the lark no long-er cheers us, Warbling birds for -
FINE.
round looks cold and drear. Hope of spring must now sup-port us, Win-ter's reign will
FINE.
D.C.
get to sing, And the bees have ceased to wan - der, Sip-ping sweets on air - y wing.
D.C.
pass a - way; Flow'rs will bloom and birds will warble, Making glad each summer day.
D.C.

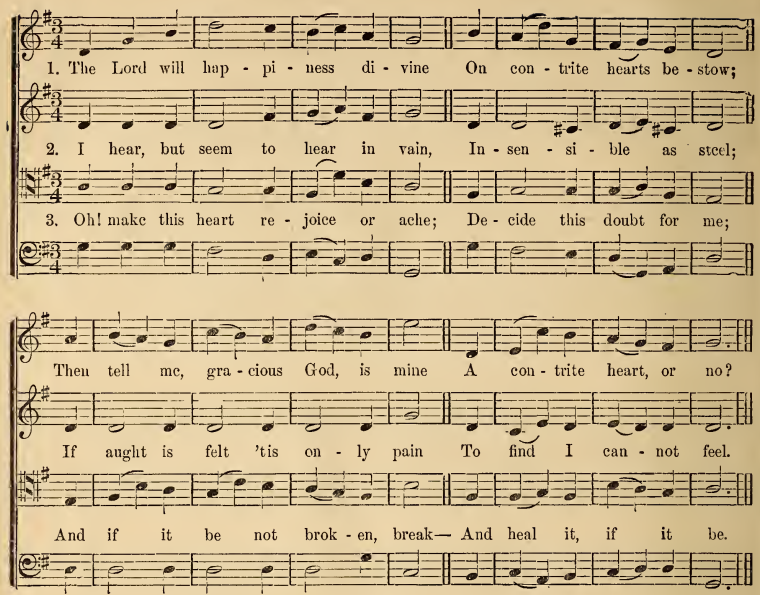
No. 124. "IN THE DARK AND CLOUDY DAY."

And stanza by FLORENCE LE CLAIRE.

1. In the dark and cloud - y day, When earth's rich - es flee a - way,
2. Where is fled earth's vain re - nown, When I feel the world's cold frown?
And the last hope will not stay, Sav - iour com - fort me.
When my spir - it is cast down, Sav - iour com - fort me.

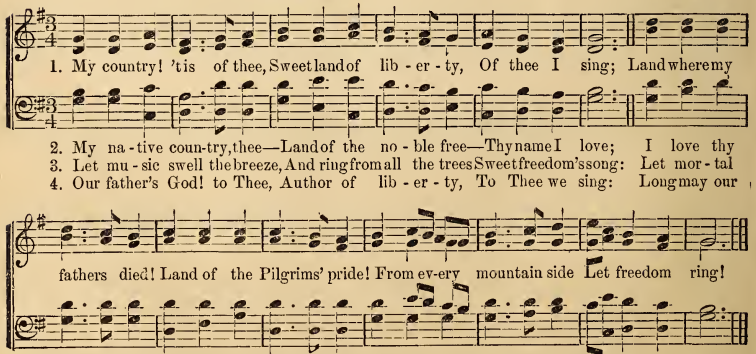
No. 125. ITALIAN HYMN. 6s & 4s.

F. GIARDINI, 1769.


1. Come, Thou al - might-y King, Help us Thy name to sing, Help us to praise: Father! all
2. Come, Thou in - carnate Word! Gird on Thy might-y sword; Our pray'r attend; Come, and Thy
3. Come, ho - ly Comfort - er! Thy sa- cred wit - ness bear, In this glad hour: Thou, who al-
4. To the great One in Three, The high-est prais - es be, Hence ev-er-more! His sovereign
glo - ri - ous, O'er all vic - to - ri - ous, Come, and reign o - ver us, An - cient of days.
peo-ple bless, And give Thy word success: Spir - it of ho - li - ness! On us de-scend.
might-y art, Now rule in ev - ery heart, And ne'er from us de-part, Spir - it of pow'r!
maj - es-ty May we in glo - ry see, And to e - ter - ni - ty Love and a - dore.

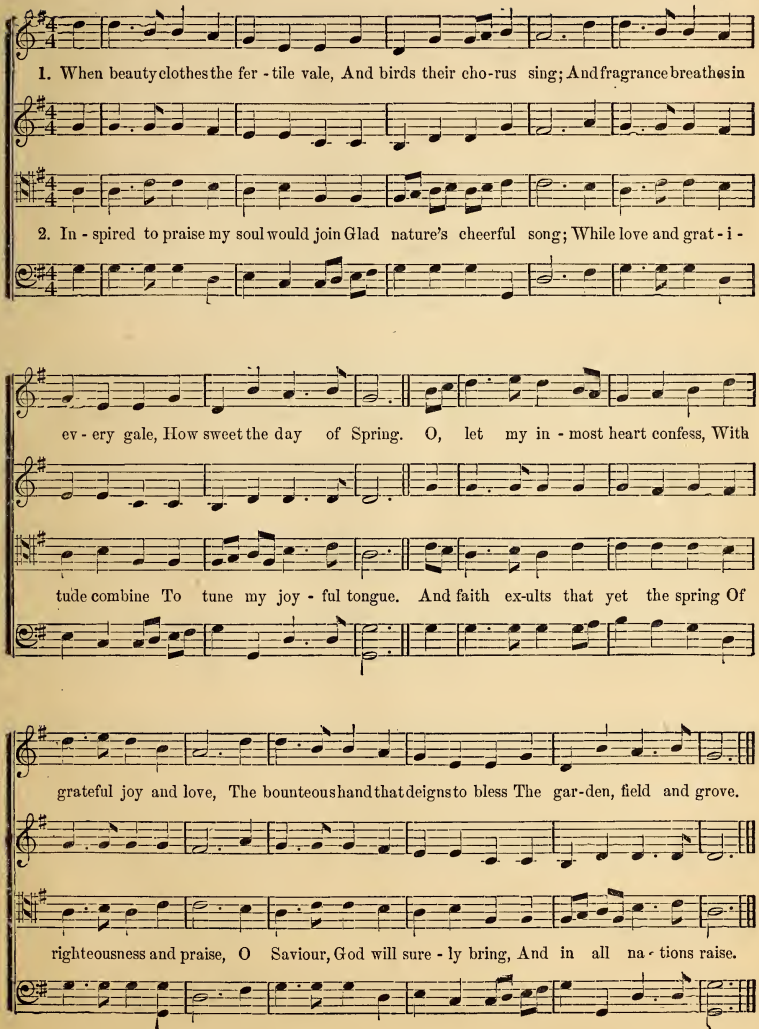
No. 126. CHESTERFIELD. C. M.

1. The Lord will hap - pi - ness di - vine On con - trite hearts be - stow;
2. I hear, but seem to hear in vain, In - sen - si - ble as steel;
3. Oh! make this heart re - joice or ache; De - cide this doubt for me;
Then tell me, gra - cious God, is mine A con - trite heart, or no?
If aught is felt 'tis on - ly pain To find I can - not feel.
And if it be not brok - en, break— And heal it, if it be.

No. 127. AMERICA. 6s & 4s. DR. JOHN BULL.


1. My country! 'tis of thee, Sweet land of lib - er - ty, Of thee I sing; Land where my
2. My na - tive coun-try, thee—Land of the no - ble free—Thy name I love; I love thy
3. Let mu - sic swell the breeze, And ring from all the trees Sweet freedom's song: Let mor - tal
4. Our father's God! to Thee, Author of lib - er - ty, To Thee we sing: Long may our
fathers died! Land of the Pilgrims' pride! From ev-ery mountain side Let freedom ring!
rocks and rills, Thy woods and templed hills: My heart with rap - ture thrills Like that a - bove.
tongues awake; Let all that breathe partake; Let rocks their silence break,—The sound pro-long.
land be bright With freedom's ho - ly light; Pro-tect us by Thy might, Great God, our King!

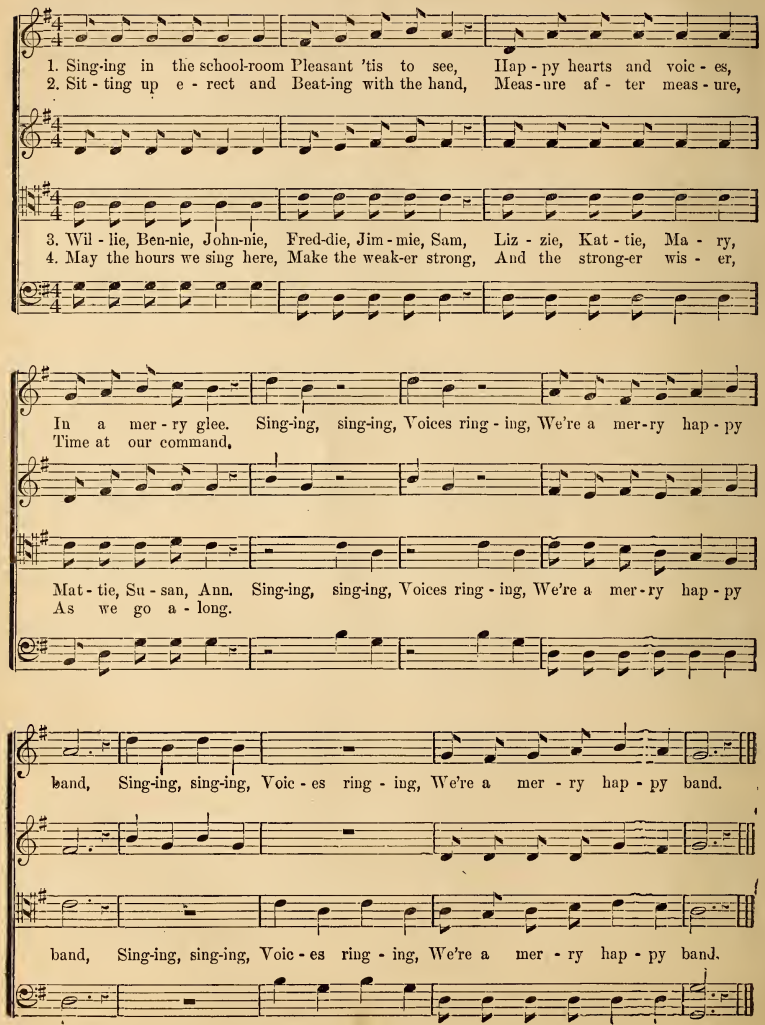
No. 128. POLITZ. C. M. Double.

D. WILSON.

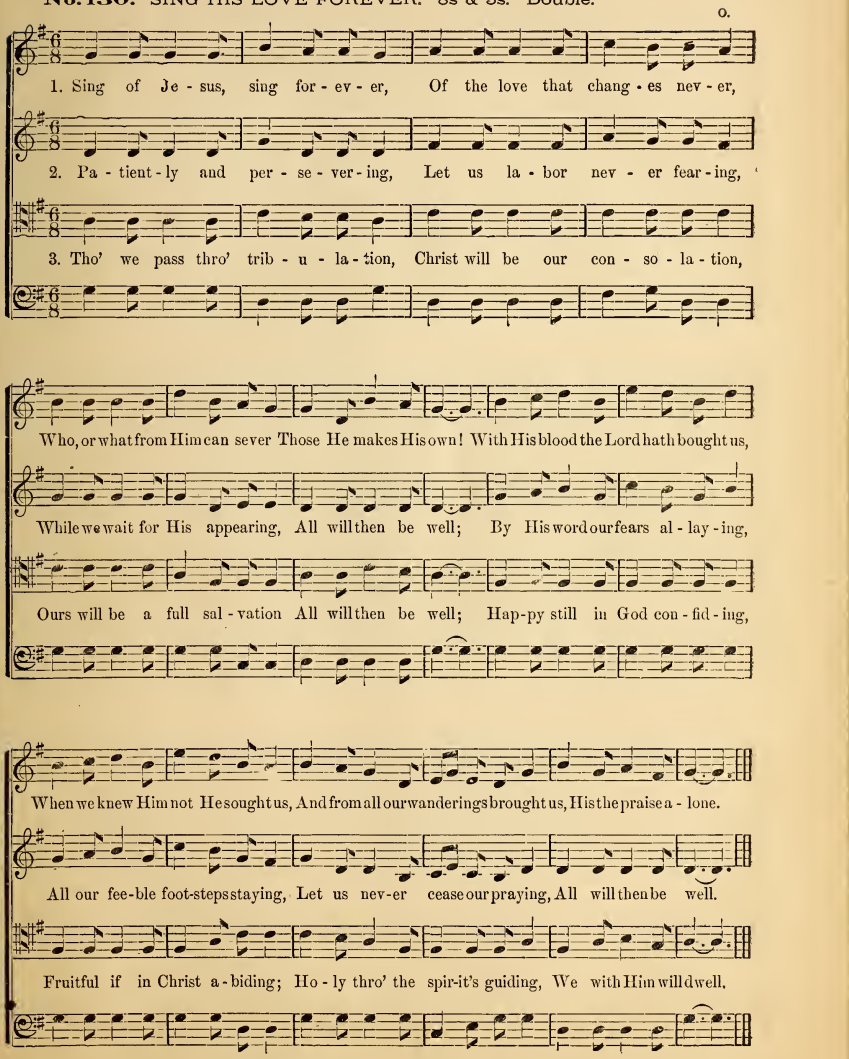

1. When beauty clothes the fer - tile vale, And birds their cho-rus sing; And fragrance breathes in
2. In - spired to praise my soul would join Glad nature's cheerful song; While love and grat - i -
ev - ery gale, How sweet the day of Spring. O, let my in - most heart confess, With
tude combine To tune my joy - ful tongue. And faith ex-ults that yet the spring Of
grateful joy and love, The bounteous hand that deigns to bless The gar-den, field and grove.
righteousness and praise, O Saviour, God will sure - ly bring, And in all na - tions raise.

No. 129. SINGING IN THE SCHOOL-ROOM.

Words and Music by P. W. HILL.

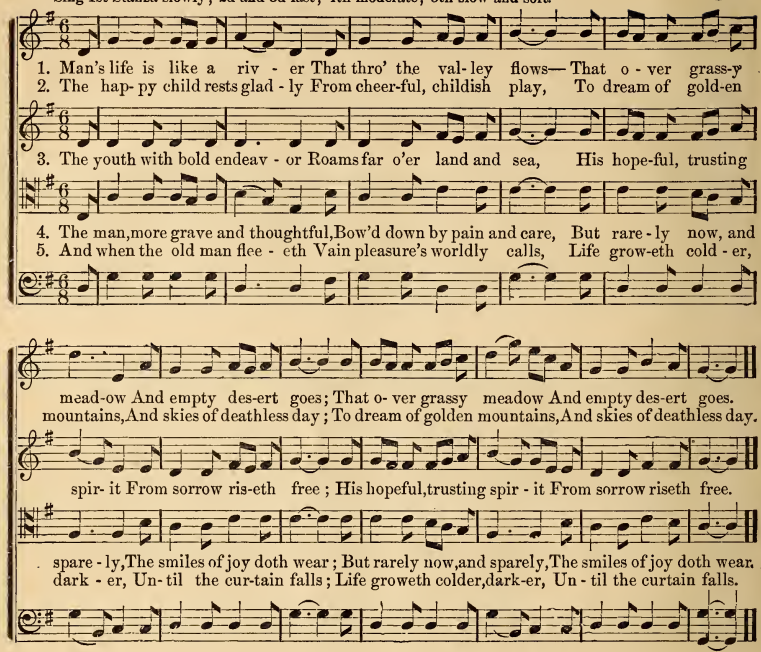

1. Sing-ing in the school-room Pleasant 'tis to see, Hap-py hearts and voic-es,
2. Sit-ting up e-rect and Beat-ing with the hand, Meas-ure af-ter meas-ure,
3. Wil-lie, Ben-nie, John-nie, Fred-die, Jim-mie, Sam, Liz-zie, Kat-tie, Ma-ry,
4. May the hours we sing here, Make the weak-er strong, And the strong-er wis-er,
In a mer-ry glee. Sing-ing, sing-ing, Voices ring-ing, We're a mer-ry hap-py
Time at our command,
Mat-tie, Su-san, Ann. Sing-ing, sing-ing, Voices ring-ing, We're a mer-ry hap-py
As we go a-long.
band, Sing-ing, sing-ing, Voic-es ring-ing, We're a mer-ry hap-py band.
band, Sing-ing, sing-ing, Voic-es ring-ing, We're a mer-ry hap-py band.

No. 130. SING HIS LOVE FOREVER. 8s & 5s. Double.

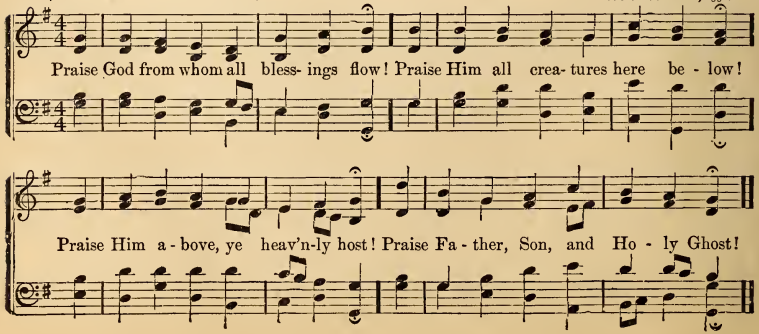

1. Sing of Je - sus, sing for - ev - er, Of the love that chang - es nev - er,
2. Pa - tient - ly and per - se - ver - ing, Let us la - bor nev - er fear - ing,
3. Tho' we pass thro' trib - u - la - tion, Christ will be our con - so - la - tion,
Who, or what from Him can sever Those He makes His own! With His blood the Lord hath bought us,
While we wait for His appearing, All will then be well; By His word our fears al - lay - ing,
Ours will be a full sal - vation All will then be well; Hap - py still in God con - fid - ing,
When we knew Him not He sought us, And from all our wanderings brought us, His the praise a - lone.
All our fee - ble foot - steps staying, Let us nev - er cease our praying, All will then be well.
Fruitful if in Christ a - biding; Ho - ly thro' the spir - it's guiding, We with Him will dwell.

No. 131. LIFE'S DEGREES.

Sing 1st Stanza slowly; 2d and 3d fast; 4th moderate; 5th slow and soft.


1. Man's life is like a riv - er That thro' the val- ley flows— That o - ver grass-y
2. The hap- py child rests glad - ly From cheer-ful, childish play, To dream of gold-en
3. The youth with bold endeav - or Roams far o'er land and sea, His hope-ful, trusting
4. The man,more grave and thoughtful,Bow'd down by pain and care, But rare - ly now, and
5. And when the old man flee - eth Vain pleasure's worldly calls, Life grow-eth cold - er,
mead-ow And empty des-ert goes; That o- ver grassy meadow And empty des-ert goes.
mountains,And skies of deathless day; To dream of golden mountains,And skies of deathless day.
spir- it From sorrow ris-eth free; His hopeful,trusting spir - it From sorrow riseth free.
spare - ly,The smiles of joy doth wear; But rarely now,and sparely,The smiles of joy doth wear.
dark - er, Un- til the cur-tain falls; Life groweth colder,dark-er, Un - til the curtain falls.

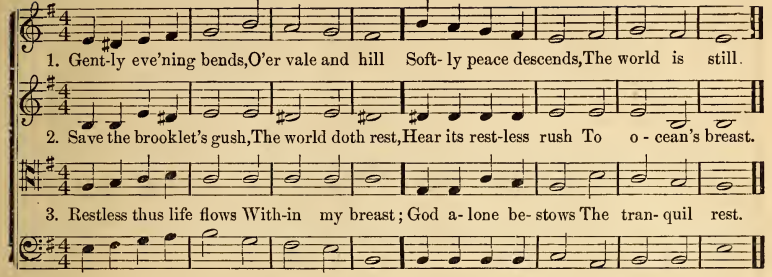
No. 132. OLD HUNDRED. LOUIS BOURGEOIS, 1552.


Praise God from whom all bless- ings flow! Praise Him all crea- tures here be - low!
Praise Him a - bove, ye heav'n-ly host! Praise Fa - ther, Son, and Ho - ly Ghost!

No. 133. LIFE'S REST. 5s & 4s.

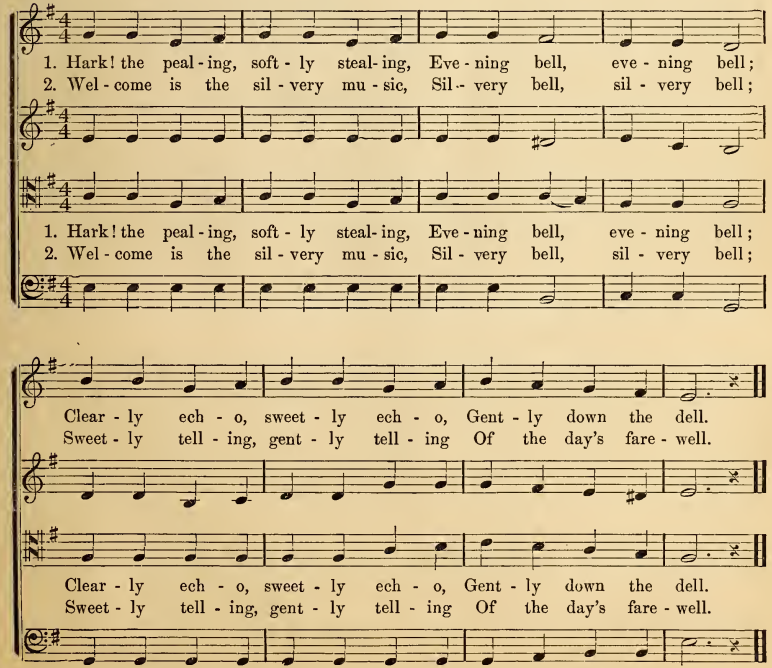
Explain the KEY OF E MINOR.

O. 3. 24. '84.

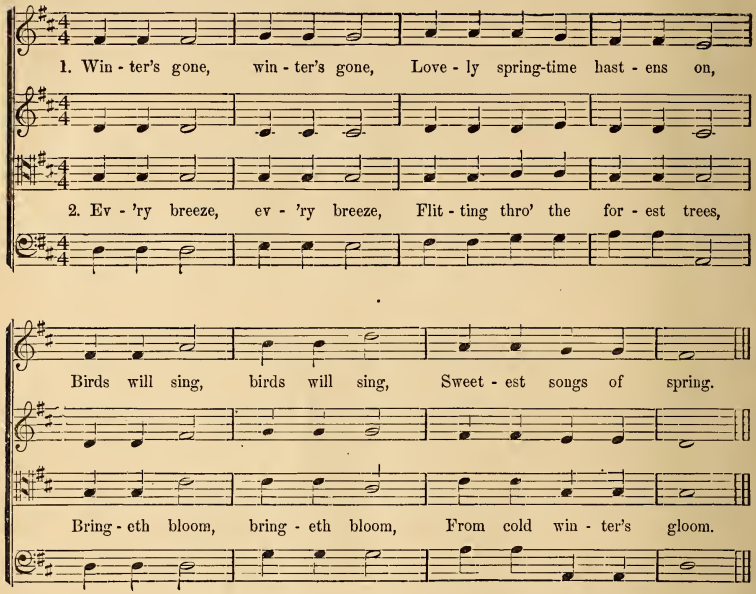

1. Gent-ly eve'ning bends,O'er vale and hill Soft- ly peace descends,The world is still.
2. Save the brooklet's gush,The world doth rest,Hear its rest-less rush To o - cean's breast.
3. Restless thus life flows With-in my breast; God a- lone be- stows The tran- quil rest.

No. 134. HARK! THE PEALING.

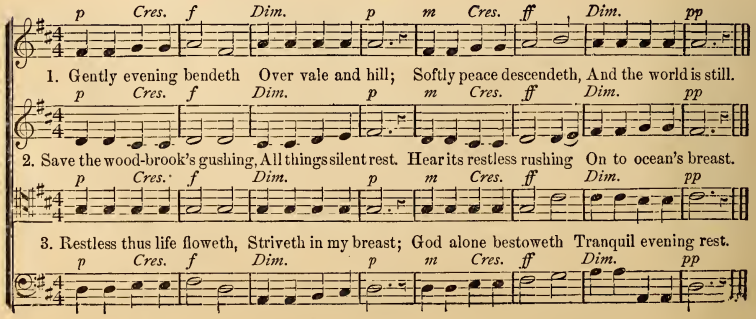
O.


1. Hark! the peal - ing, soft - ly steal- ing, Eve - ning bell, eve - ning bell;
2. Wel - come is the sil - very mu - sic, Sil - very bell, sil - very bell;
1. Hark! the peal - ing, soft - ly steal- ing, Eve - ning bell, eve - ning bell;
2. Wel - come is the sil - very mu - sic, Sil - very bell, sil - very bell;
Clear - ly ech - o, sweet - ly ech - o, Gent - ly down the dell.
Sweet - ly tell - ing, gent - ly tell - ing Of the day's fare - well.
Clear - ly ech - o, sweet - ly ech - o, Gent - ly down the dell.
Sweet - ly tell - ing, gent - ly tell - ing Of the day's fare - well.

No. 135. WINTER'S GONE.

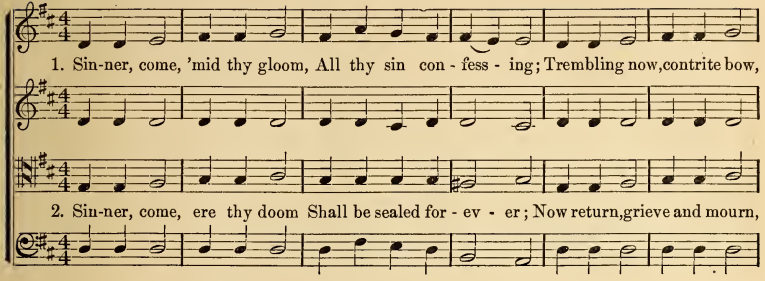
Explain the KEY OF D.

1. Win - ter's gone, win - ter's gone, Love - ly spring-time hast - ens on,
2. Ev - 'ry breeze, ev - 'ry breeze, Flit - ting thro' the for - est trees,
Birds will sing, birds will sing, Sweet - est songs of spring.
Bring - eth bloom, bring - eth bloom, From cold win - ter's gloom.

No. 136. GENTLY EVENING BENDETH.

Explain *pp, p, m, f, ff, cres.* and *dim.*

p Cres. f Dim. p m Cres. ff Dim. pp
1. Gently evening bendeth Over vale and hill; Softly peace descendeth, And the world is still.
2. Save the wood-brook's gushing, All things silent rest. Hear its restless rushing On to ocean's breast.
3. Restless thus life floweth, Striveth in my breast; God alone bestoweth Tranquil evening rest.

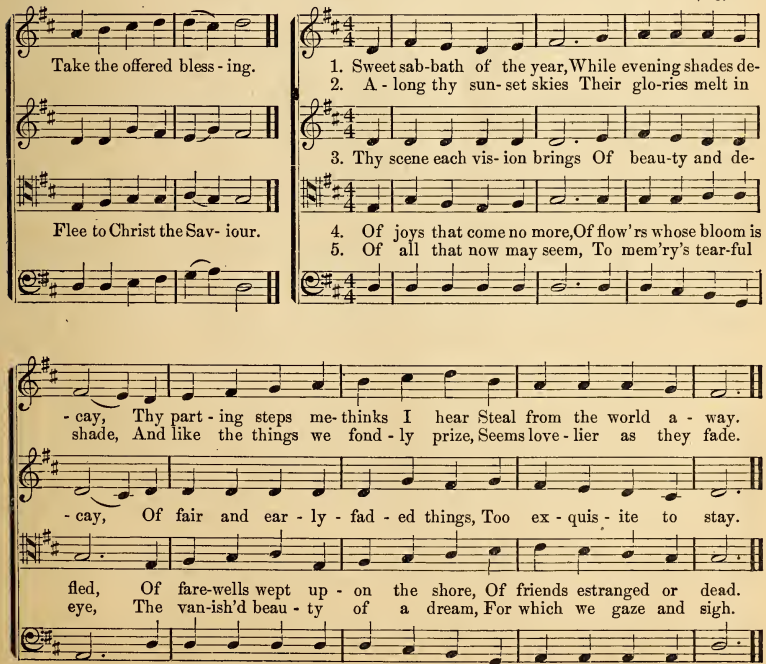
No. 137. COOKINGHAM. 3s & 6s.

H. R. P.

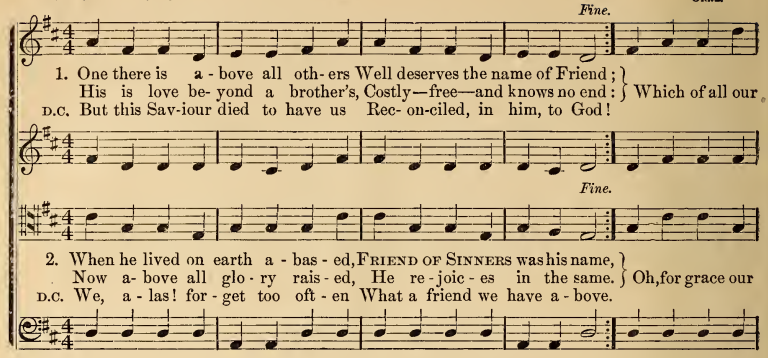

1. Sin-ner, come, 'mid thy gloom, All thy sin con - fess - ing; Trembling now, contrite bow,
2. Sin-ner, come, ere thy doom Shall be sealed for - ev - er; Now return, grieve and mourn,

No. 138. SWEET SABBATH OF THE YEAR.

O.

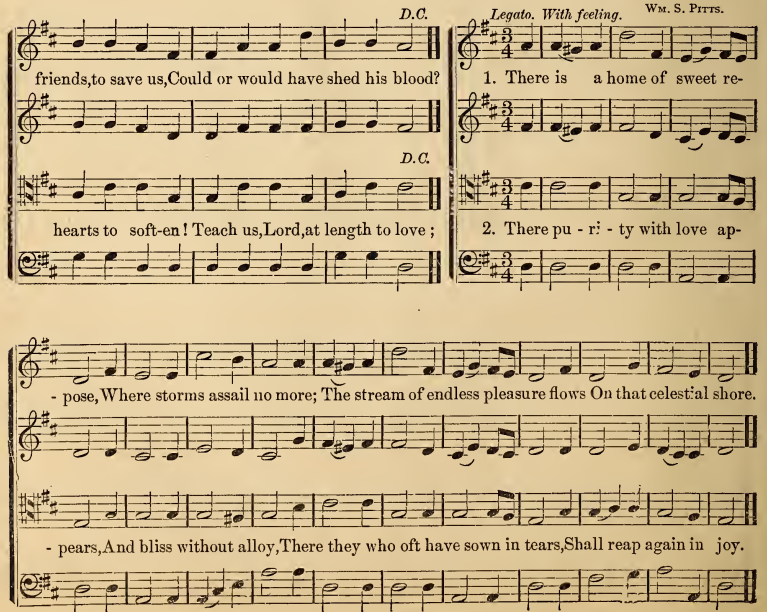

Take the offered bless - ing.
Flee to Christ the Sav- iour.
1. Sweet sab-bath of the year, While evening shades de-
2. A - long thy sun- set skies Their glo-ries melt in
3. Thy scene each vis- ion brings Of beau-ty and de-
4. Of joys that come no more, Of flow'rs whose bloom is
5. Of all that now may seem, To mem'ry's tear-ful
- cay, Thy part - ing steps me- thinks I hear Steal from the world a - way.
shade, And like the things we fond - ly prize, Seems love - lier as they fade.
- cay, Of fair and ear - ly - fad - ed things, Too ex - quis - ite to stay.
fled, Of fare-wells wept up - on the shore, Of friends estranged or dead.
eye, The van-ish'd beau - ty of a dream, For which we gaze and sigh.

No. 139. FRIEND. 8s & 7s.—DOUBLE. ORAZ.

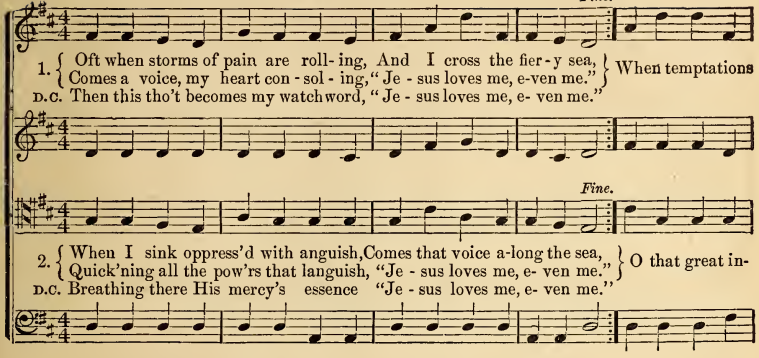

Fine.
1. One there is a - bove all oth- ers Well deserves the name of Friend ;
His is love be- yond a brother's, Costly—free—and knows no end : Which of all our
D.C. But this Sav-iour died to have us Rec- on-ciled, in him, to God!
Fine.
2. When he lived on earth a - bas - ed, FRIEND OF SINNERS was his name,
Now a- bove all glo - ry rais - ed, He re - joic - es in the same. Oh, for grace our
D.C. We, a - las! for - get too oft - en What a friend we have a - bove.

No. 140. SWEET HOME. C. M.

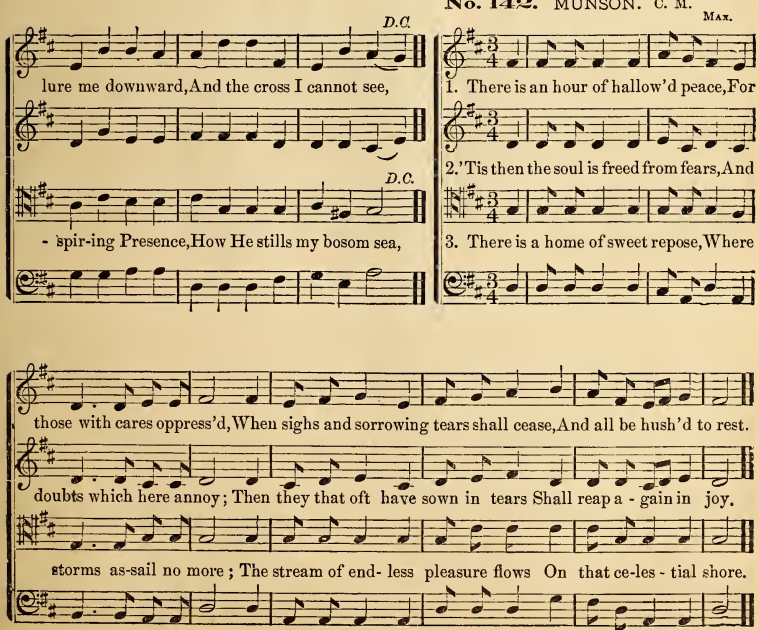
WM. S. PITTS.


D.C.
friends, to save us, Could or would have shed his blood?
D.C.
hearts to soft-en! Teach us, Lord, at length to love ;
Legato. With feeling.
1. There is a home of sweet re-
2. There pu - ri - ty with love ap-
- pose, Where storms assail no more; The stream of endless pleasure flows On that celestial shore.
- pears, And bliss without alloy, There they who oft have sown in tears, Shall reap again in joy.

No. 141. CONSOLATION. 8s & 7s.—DOUBLE. P.

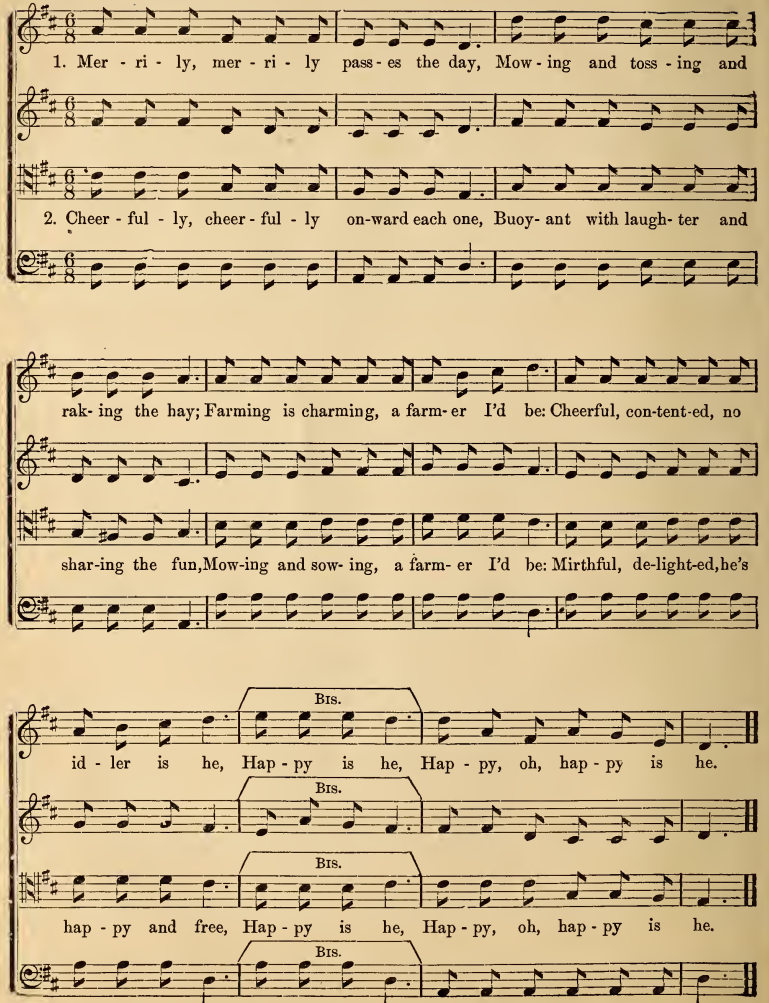

Fine.
1. Oft when storms of pain are roll- ing, And I cross the fier- y sea,
Comes a voice, my heart con- sol- ing, "Je - sus loves me, e-ven me."
When temptations
D.C. Then this tho't becomes my watchword, "Je - sus loves me, e- ven me."
Fine.
2. When I sink oppress'd with anguish, Comes that voice a-long the sea,
Quick'ning all the pow'rs that languish, "Je - sus loves me, e- ven me."
O that great in-
D.C. Breathing there His mercy's essence "Je - sus loves me, e- ven me."

No. 142. MUNSON. C. M. MAX.

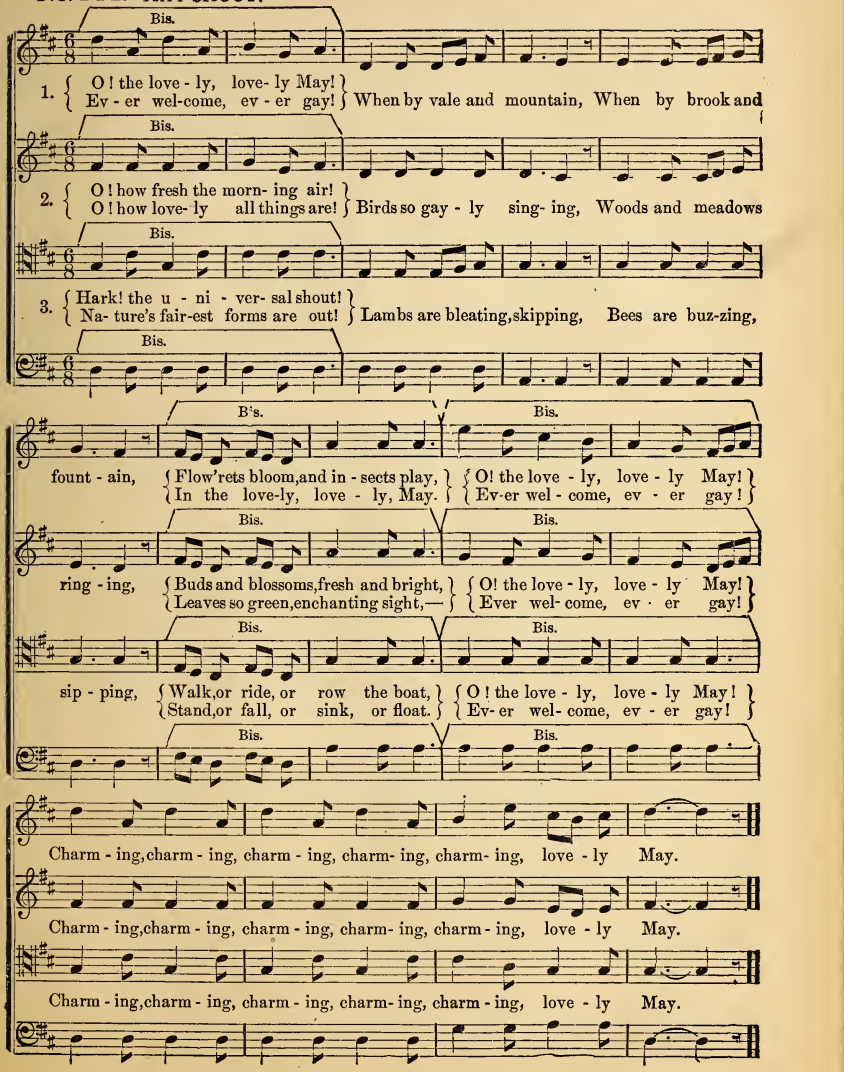

D.C.
lure me downward, And the cross I cannot see,
D.C.
- spir-ing Presence, How He stills my bosom sea,
1. There is an hour of hallow'd peace, For
2. 'Tis then the soul is freed from fears, And
3. There is a home of sweet repose, Where
those with cares oppress'd, When sighs and sorrowing tears shall cease, And all be hush'd to rest.
doubts which here annoy; Then they that oft have sown in tears Shall reap a - gain in joy.
storms as-sail no more; The stream of end- less pleasure flows On that ce-les - tial shore.

No. 143. THE HAPPY FARMER BOY.

Explain Bis. CRAZ.

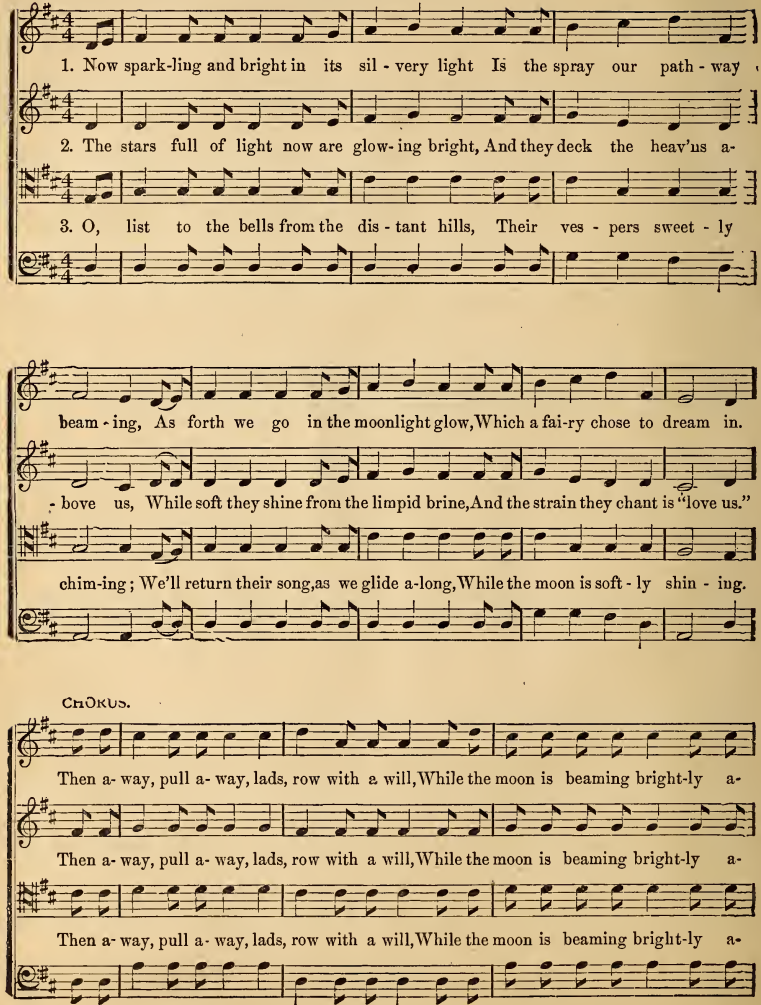

1. Mer - ri - ly, mer - ri - ly pass - es the day, Mow - ing and toss - ing and
2. Cheer - ful - ly, cheer - ful - ly on-ward each one, Buoy- ant with laugh- ter and
rak- ing the hay; Farming is charming, a farm- er I'd be: Cheerful, con-tent-ed, no
shar-ing the fun, Mow-ing and sow- ing, a farm- er I'd be: Mirthful, de-light-ed, he's
Bis.
id - ler is he, Hap - py is he, Hap - py, oh, hap - py is he.
Bis.
Bis.
hap - py and free, Hap - py is he, Hap - py, oh, hap - py is he.
Bis.

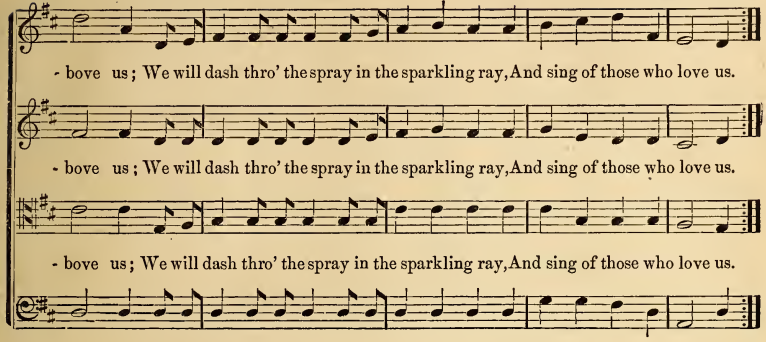
No. 144. MAY SHOUT.


Bis.
1. O! the love - ly, love- ly May! Ev - er wel-come, ev - er gay! When by vale and mountain, When by brook and
Bis.
2. O! how fresh the morn- ing air! O! how love- ly all things are! Birds so gay - ly sing- ing, Woods and meadows
Bis.
3. Hark! the u - ni - ver- sal shout! Na- ture's fair-est forms are out! Lambs are bleating,skipping, Bees are buz-zing,
Bis.
B's. Bis.
fount - ain, Flow'rets bloom,and in - sects play, In the love-ly, love - ly, May. O! the love - ly, love - ly May! Ev-er wel - come, ev - er gay!
Bis. Bis.
ring - ing, Buds and blossoms,fresh and bright, Leaves so green,enchanting sight,— O! the love - ly, love - ly May! Ever wel- come, ev - er gay!
Bis. Bis.
sip - ping, Walk,or ride, or row the boat, Stand,or fall, or sink, or float. O ! the love - ly, love - ly May ! Ev- er wel- come, ev - er gay!
Bis. Bis.
Charm - ing,charm - ing, charm - ing, charm- ing, charm- ing, love - ly May.
Charm - ing,charm - ing, charm - ing, charm- ing, charm - ing, love - ly May.
Charm - ing,charm - ing, charm - ing, charm- ing, charm - ing, love - ly May.

No. 145. THE MOONLIGHT SAIL.

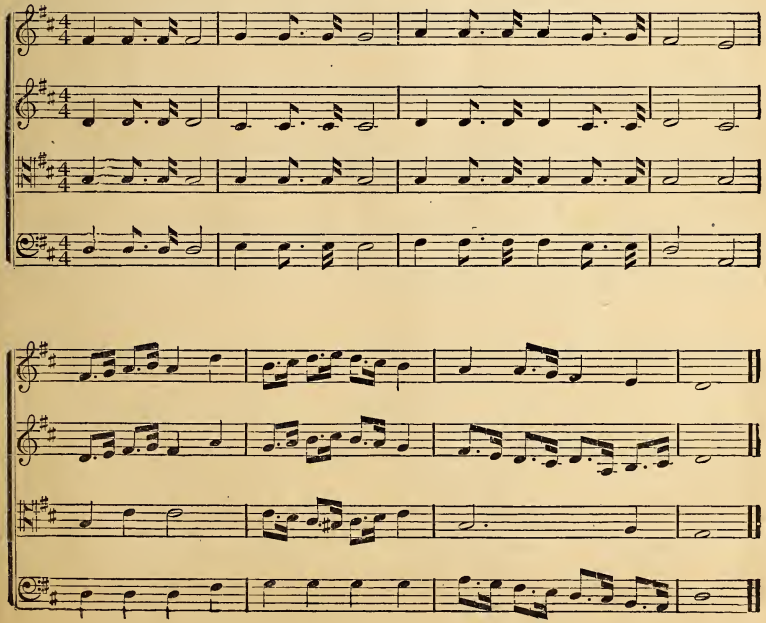
QUARTET AND CHORUS.


1. Now spark-ling and bright in its sil - very light Is the spray our path - way
2. The stars full of light now are glow- ing bright, And they deck the heav'ns a-
3. O, list to the bells from the dis - tant hills, Their ves - pers sweet - ly
beam - ing, As forth we go in the moonlight glow, Which a fai-ry chose to dream in.
- bove us, While soft they shine from the limpid brine, And the strain they chant is "love us."
chim-ing; We'll return their song, as we glide a-long, While the moon is soft - ly shin - ing.
CHORUS.
Then a- way, pull a- way, lads, row with a will, While the moon is beaming bright-ly a-
Then a- way, pull a- way, lads, row with a will, While the moon is beaming bright-ly a-
Then a- way, pull a- way, lads, row with a will, While the moon is beaming bright-ly a-

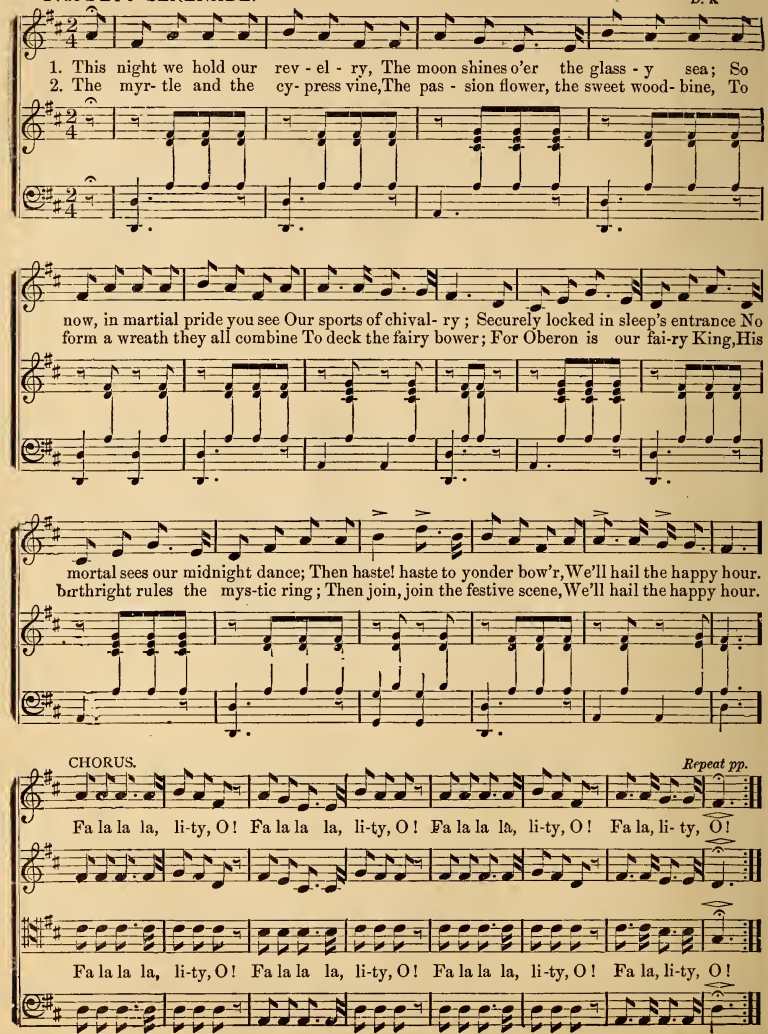
THE MOONLIGHT SAIL. CONCLUDED. *Repeat Chorus pp.*

- bove us; We will dash thro' the spray in the sparkling ray, And sing of those who love us.
- bove us; We will dash thro' the spray in the sparkling ray, And sing of those who love us.
- bove us; We will dash thro' the spray in the sparkling ray, And sing of those who love us.

No. 146. Explain DOTTED EIGHTH NOTES.

R.

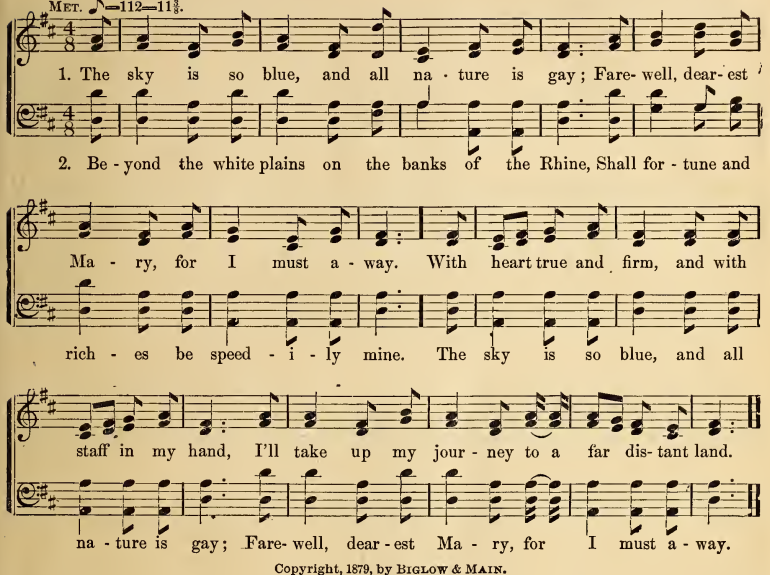


No. 147. SERENADE. D. K


1. This night we hold our rev - el - ry, The moon shines o'er the glass - y sea; So
2. The myr- tle and the cy- press vine, The pas - sion flower, the sweet wood- bine, To
now, in martial pride you see Our sports of chival- ry; Securely locked in sleep's entrance No
form a wreath they all combine To deck the fairy bower; For Oberon is our fai-ry King, His
mortal sees our midnight dance; Then haste! haste to yonder bow'r, We'll hail the happy hour.
birthright rules the mys-tic ring; Then join, join the festive scene, We'll hail the happy hour.
CHORUS.
Repeat pp.
Fa la la la, li-ty, O! Fa la la la, li-ty, O! Fa la la la, li-ty, O! Fa la, li- ty, O!
Fa la la la, li-ty, O! Fa la la la, li-ty, O! Fa la la la, li-ty, O! Fa la, li-ty, O!

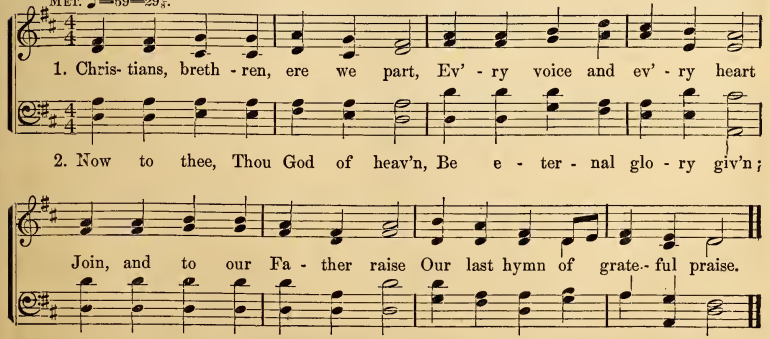
No. 148. THE SKY IS SO BLUE.

P. RANKIN HOLLINGSWORTH.


MET. ♪=112=11⅜.
1. The sky is so blue, and all na - ture is gay; Fare- well, dear- est
2. Be - yond the white plains on the banks of the Rhine, Shall for - tune and
Ma - ry, for I must a - way. With heart true and firm, and with
rich - es be speed - i - ly mine. The sky is so blue, and all
staff in my hand, I'll take up my jour - ney to a far dis- tant land.
na - ture is gay; Fare- well, dear - est Ma - ry, for I must a - way.

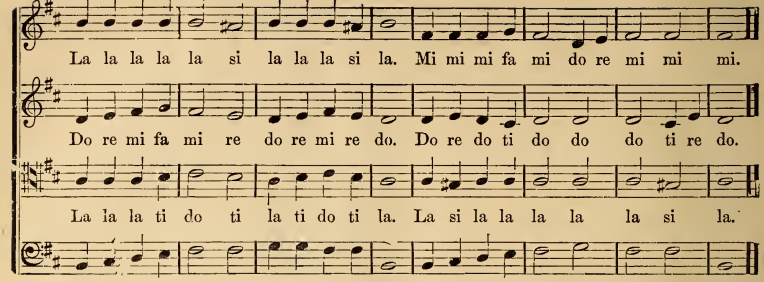
Copyright, 1879, by BIGLOW & MAIN.

No. 149. STURGIS. 7s.

HENRY KIRKE WHITE. W. H. BURGETT.

MET. ♩=69=29⅞.
1. Chris- tians, breth - ren, ere we part, Ev' - ry voice and ev' - ry heart
2. Now to thee, Thou God of heav'n, Be e - ter - nal glo - ry giv'n;
Join, and to our Fa - ther raise Our last hymn of grate - ful praise.
Grate - ful for thy love di - vine, May our hearts be ev - er thine.

No. 150. MINORITY.

Explain the KEY OF B MINOR.

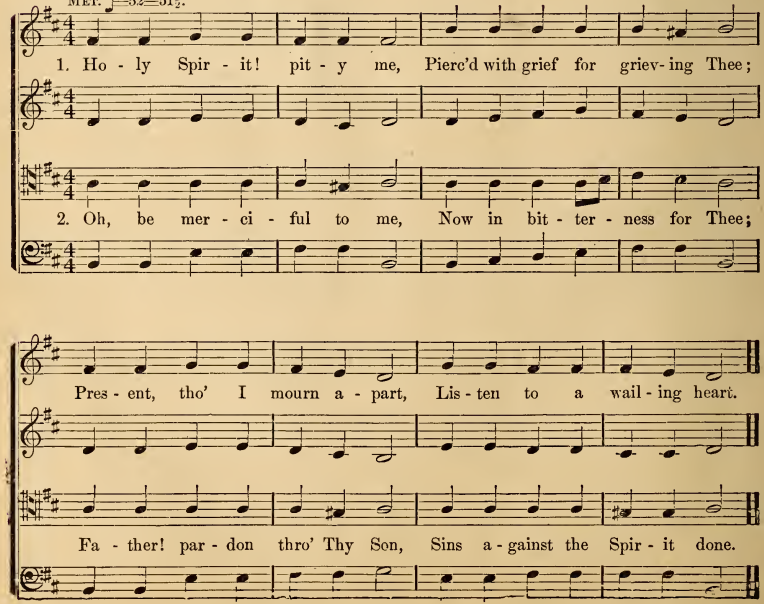
ORAZ.

La la la la la si la la la si la. Mi mi mi fa mi do re mi mi mi.
Do re mi fa mi re do re mi re do. Do re do ti do do do ti re do.
La la la ti do ti la ti do ti la. La si la la la la la si la.
La ti do re mi mi fa fa mi mi la. La ti do re mi fa mi mi la.

No. 151. CORSICA. 7s.

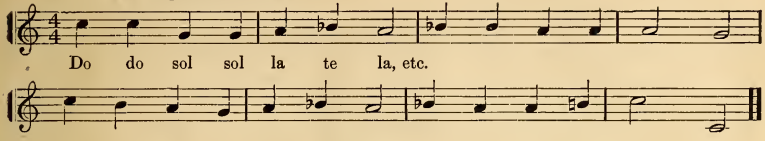
REV. WM. BUNTING.

H. R. PALMER.

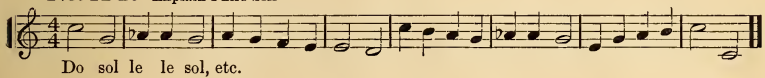
MET. ♩=52=51½.


1. Ho - ly Spir - it! pit - y me, Pierc'd with grief for griev - ing Thee;
2. Oh, be mer - ci - ful to me, Now in bit - ter - ness for Thee;
Pres - ent, tho' I mourn a - part, Lis - ten to a wail - ing heart.
Fa - ther! par - don thro' Thy Son, Sins a - gainst the Spir - it done.

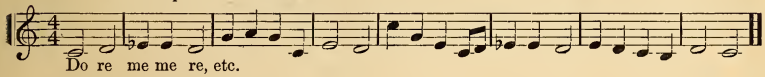
No. 152. Explain FLAT SEVEN.



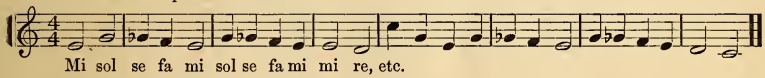
No. 153. Explain FLAT SIX.



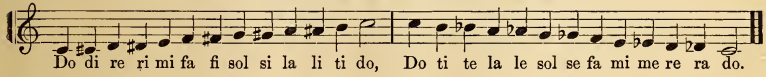
No. 154. Explain FLAT THREE.



No. 155. Explain FLAT FIVE.



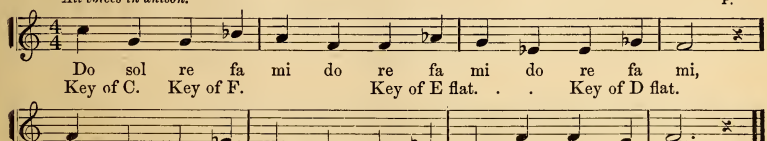
No. 156. Explain the CHROMATIC SCALE, Ascending and Descending.



No. 157. CHROMO.

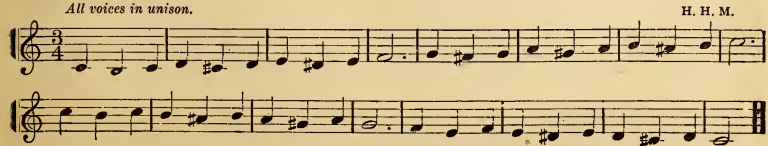
All voices in unison.

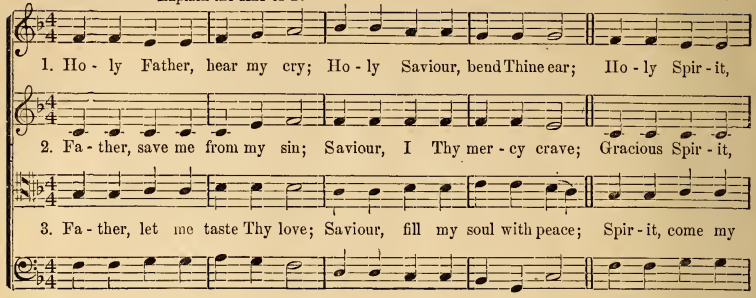
P.


Do sol re fa mi do re fa mi do re fa mi,
Key of C. Key of F. Key of E flat. . . Key of D flat.
sol re re fa mi do re fa mi la do ti do.
Key of B flat. . . . . Key of A flat. - . . Key of F. . .

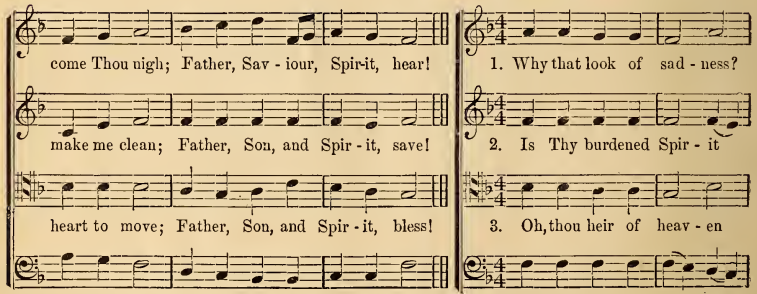
No. 158.

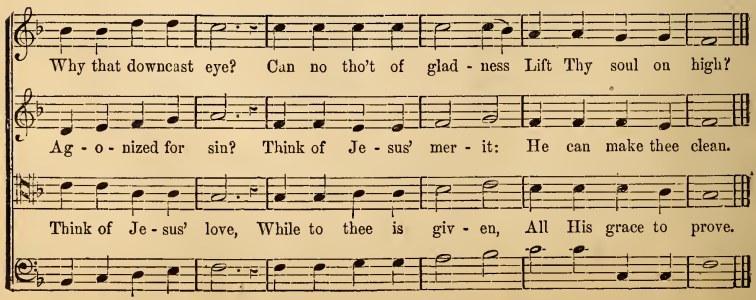
All voices in unison.

H. H. M.

No. 159. DANFORTH. 7s.

Explain the KEY OF F. P.

1. Ho - ly Father, hear my cry; Ho - ly Saviour, bend Thine ear; Ho - ly Spir - it,
2. Fa - ther, save me from my sin; Saviour, I Thy mer - cy crave; Gracious Spir - it,
3. Fa - ther, let me taste Thy love; Saviour, fill my soul with peace; Spir - it, come my

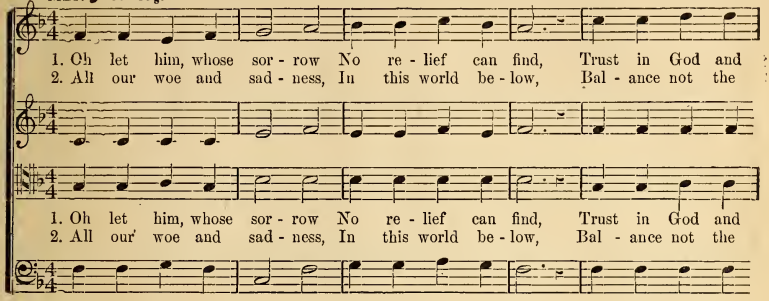
No. 160. BRIDGTON 6s & 5s.

ORAZ.

come Thou nigh; Father, Sav - iour, Spir-it, hear!
make me clean; Father, Son, and Spir - it, save!
heart to move; Father, Son, and Spir - it, bless!
1. Why that look of sad - ness?
2. Is Thy burdened Spir - it
3. Oh, thou heir of heav - en


Why that downcast eye? Can no tho't of glad - ness Lift Thy soul on high?
Ag - o - nized for sin? Think of Je - sus' mer - it: He can make thee clean.
Think of Je - sus' love, While to thee is giv - en, All His grace to prove.

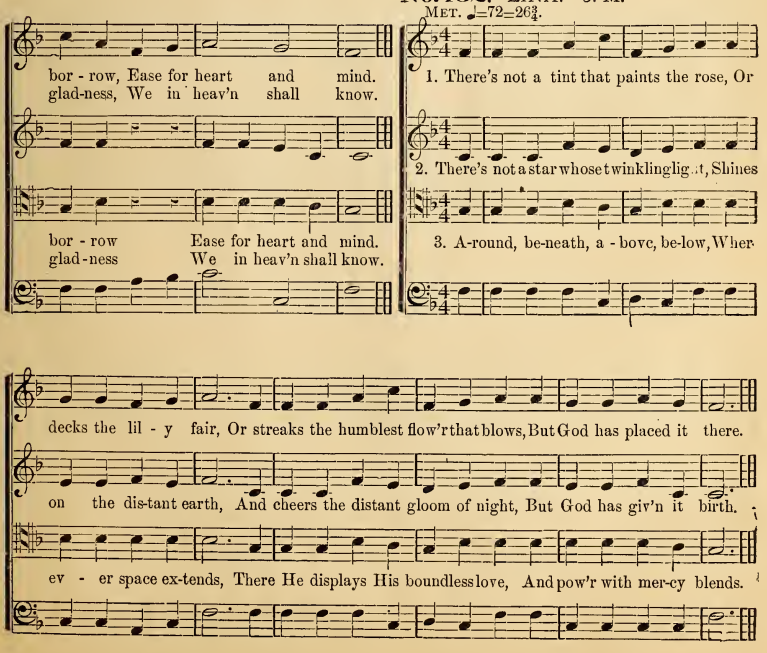
No. 161. CELEBES. 6s & 5s.

Words tr. by FRANCES ELIZABETH COX. ORAZ.

MET. ♩=60=39½.

1. Oh let him, whose sor - row No re - lief can find, Trust in God and
2. All our woe and sad - ness, In this world be - low, Bal - ance not the
1. Oh let him, whose sor - row No re - lief can find, Trust in God and
2. All our woe and sad - ness, In this world be - low, Bal - ance not the

No. 162. LINA. C. M. FRANK HERMANS.

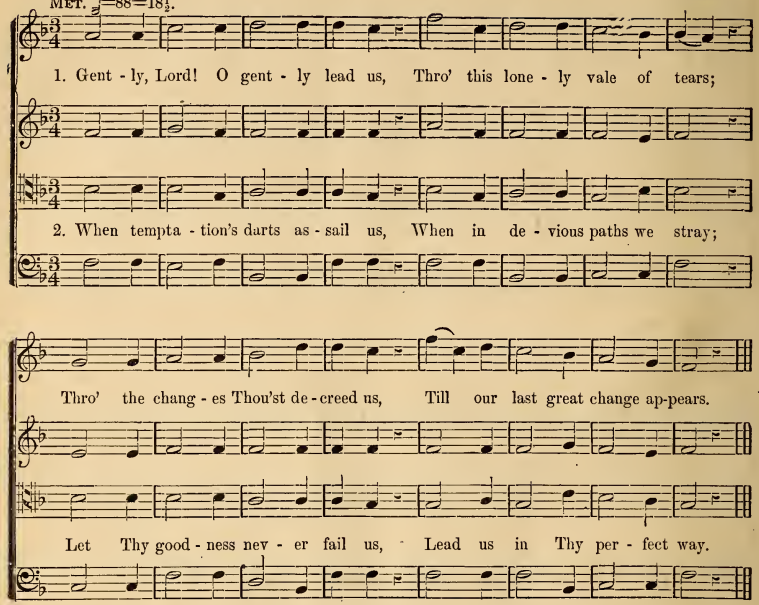
MET. ♩=72=26¾.


bor - row, Ease for heart and mind.
glad-ness, We in heav'n shall know.
bor - row Ease for heart and mind.
glad-ness We in heav'n shall know.
1. There's not a tint that paints the rose, Or
2. There's not a star whose twinkling light, Shines
3. A-round, be-neath, a - bove, be-low, Wher
decks the lil - y fair, Or streaks the humblest flow'r that blows, But God has placed it there.
on the dis-tant earth, And cheers the distant gloom of night, But God has giv'n it birth.
ev - er space ex-tends, There He displays His boundless love, And pow'r with mer-cy blends.

No. 163. GARLAND. 8s & 7s

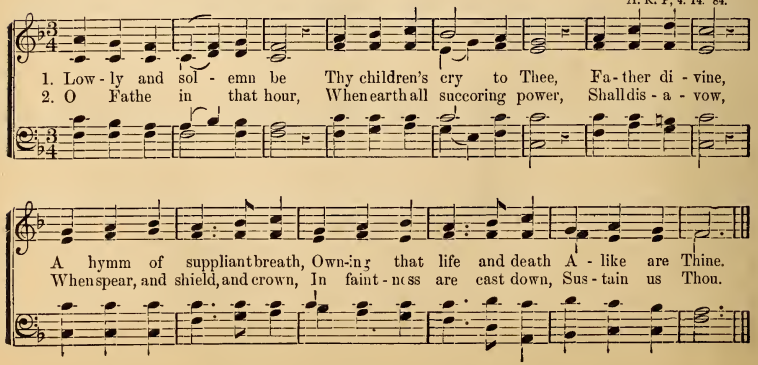
THOS HASTINGS. I. B. WEEZY.

MET. ♩=88=18½.

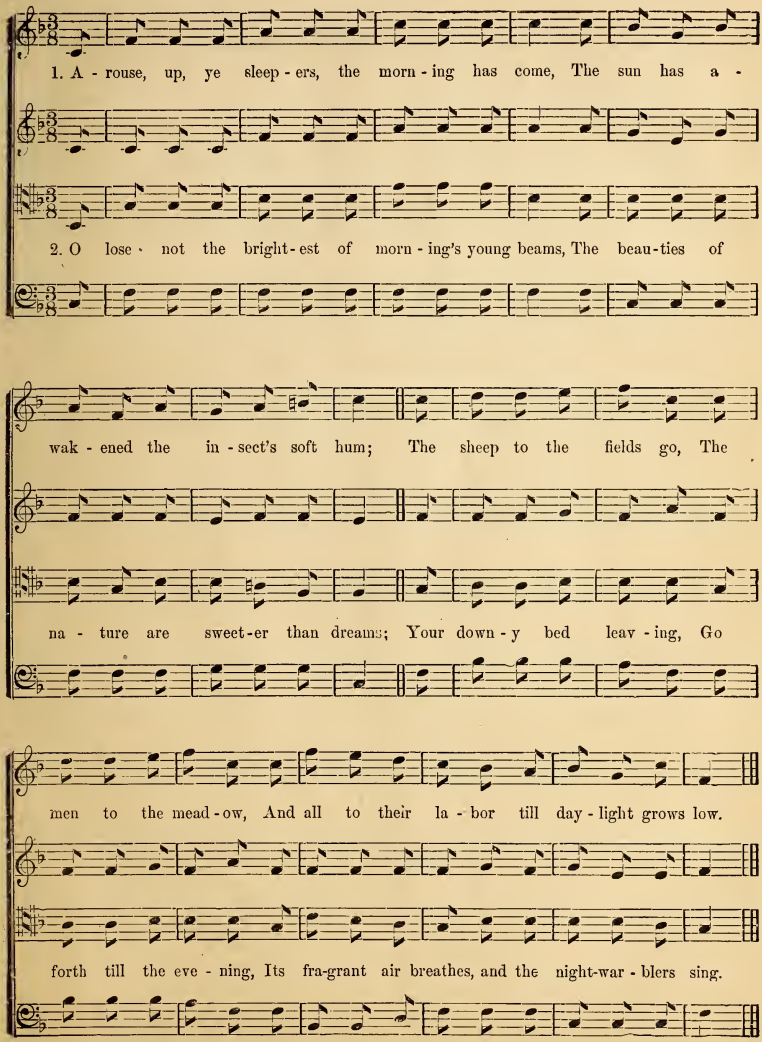

1. Gent - ly, Lord! O gent - ly lead us, Thro' this lone - ly vale of tears;
2. When tempta - tion's darts as - sail us, When in de - vious paths we stray;
Thro' the chang - es Thou'st de - creed us, Till our last great change ap-pears.
Let Thy good - ness nev - er fail us, Lead us in Thy per - fect way.

No. 164. YOUNGER. 6s & 4s

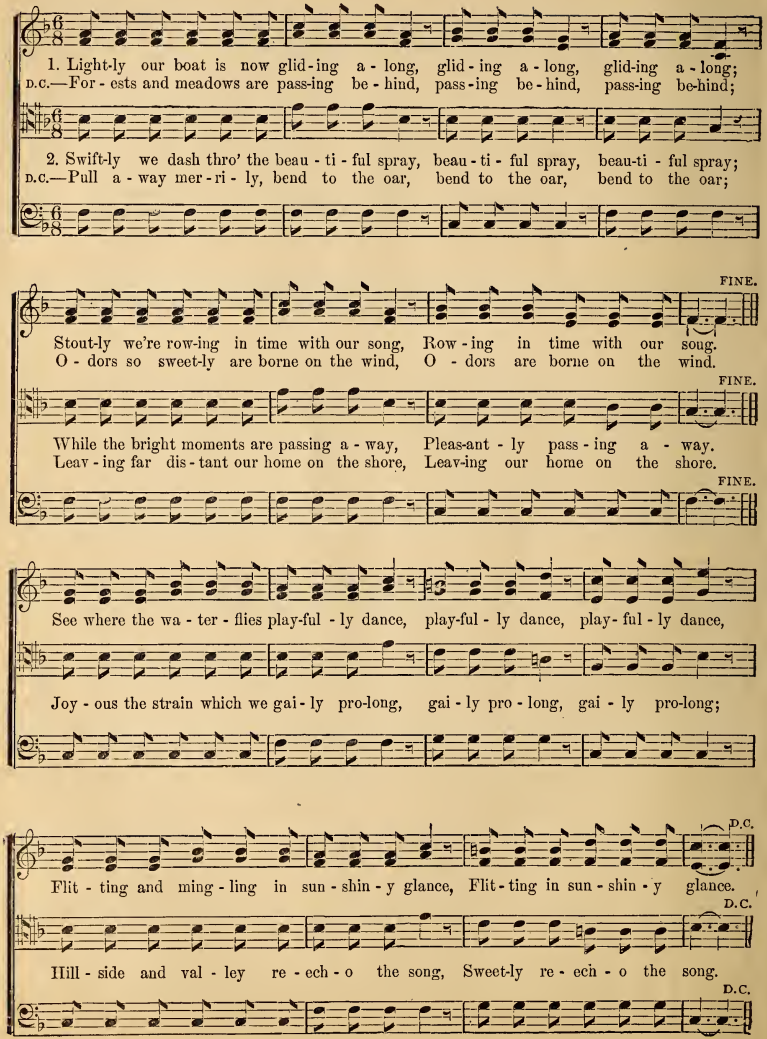
H. R. P, 4. 14. '84.


1. Low - ly and sol - emn be Thy children's cry to Thee, Fa - ther di - vine,
2. O Fathe in that hour, When earth all succoring power, Shall dis - a - vow,
A hymm of suppliant breath, Own-ing that life and death A - like are Thine.
When spear, and shield, and crown, In faint - ness are cast down, Sus - tain us Thou.

No. 165. AROUSE UP, YE SLEEPERS.

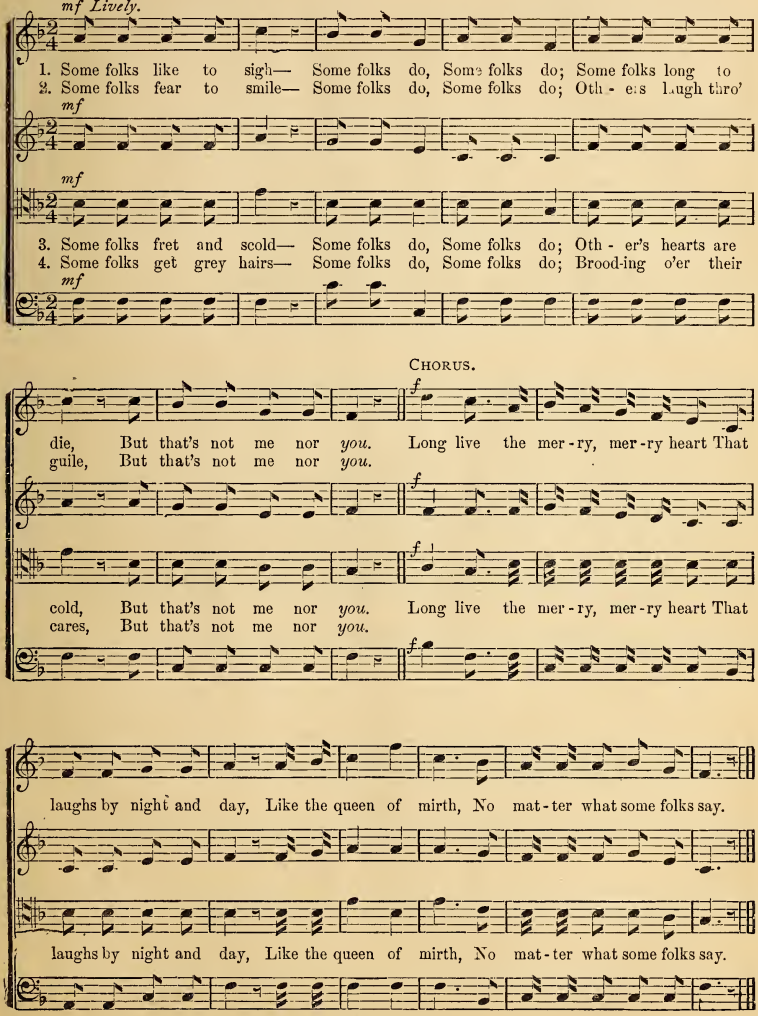

1. A - rouse, up, ye sleep - ers, the morn - ing has come, The sun has a -
2. O lose not the bright - est of morn - ing's young beams, The beau - ties of
wak - ened the in - sect's soft hum; The sheep to the fields go, The
na - ture are sweet - er than dreams; Your down - y bed leav - ing, Go
men to the mead - ow, And all to their la - bor till day - light grows low.
forth till the eve - ning, Its fra - grant air breathes, and the night - war - blers sing.

No. 166. BOATING SONG. Words and Music by ORAE.


1. Light-ly our boat is now glid-ing a-long, glid-ing a-long, glid-ing a-long;
D.C.—For-ests and meadows are pass-ing be-hind, pass-ing be-hind, pass-ing be-hind;
2. Swift-ly we dash thro' the beau-ti-ful spray, beau-ti-ful spray, beau-ti-ful spray;
D.C.—Pull a-way mer-ri-ly, bend to the oar, bend to the oar, bend to the oar;
FINE.
Stout-ly we're row-ing in time with our song, Row-ing in time with our song.
O-dors so sweet-ly are borne on the wind, O-dors are borne on the wind.
FINE.
While the bright moments are passing a-way, Pleas-ant-ly pass-ing a-way.
Leav-ing far dis-tant our home on the shore, Leav-ing our home on the shore.
FINE.
See where the wa-ter-flies play-ful-ly dance, play-ful-ly dance, play-ful-ly dance,
Joy-ous the strain which we gai-ly pro-long, gai-ly pro-long, gai-ly pro-long;
D.C.
Flit-ting and ming-ling in sun-shin-y glance, Flit-ting in sun-shin-y glance.
D.C.
Hill-side and val-ley re-ech-o the song, Sweet-ly re-ech-o the song.
D.C.

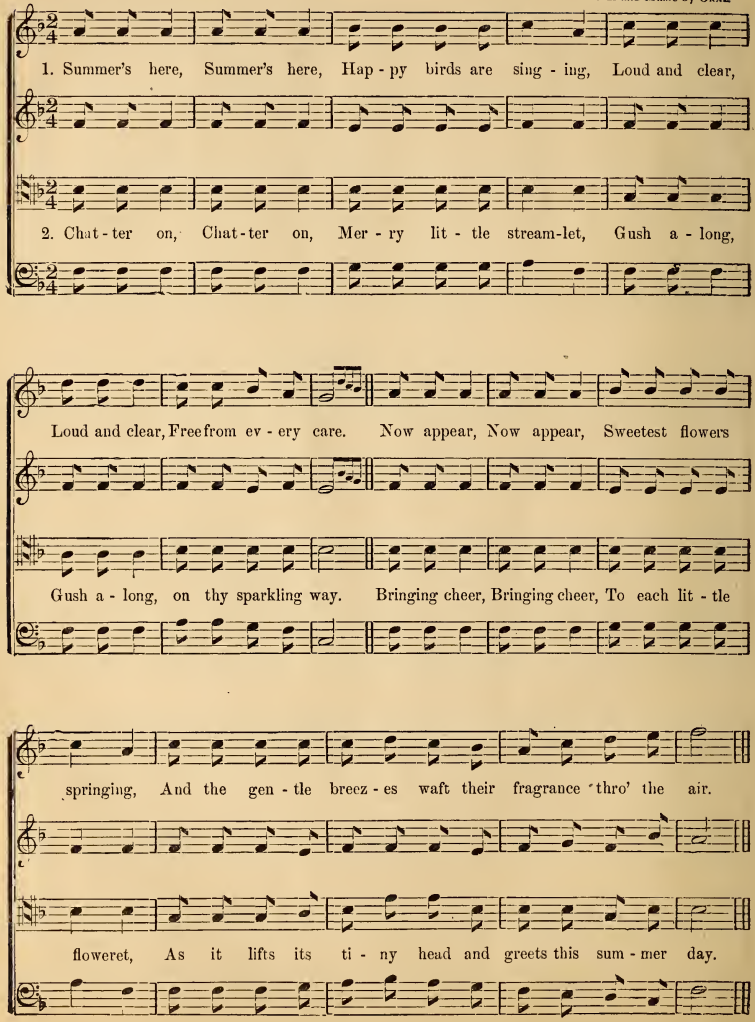
No. 167. SOME FOLKS. (College Song).

Words and Music by STEPHEN C. FOSTER.

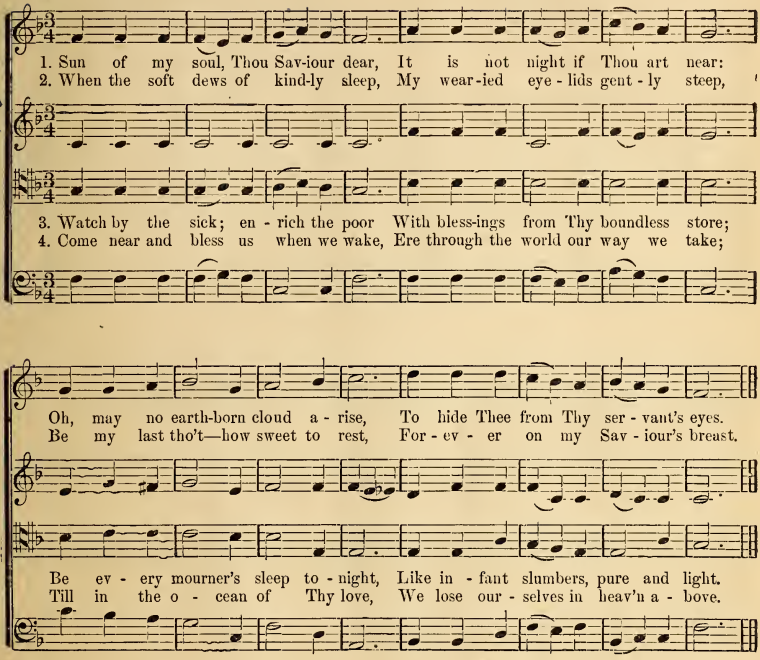

mf Lively.
1. Some folks like to sigh— Some folks do, Some folks do; Some folks long to
2. Some folks fear to smile— Some folks do, Some folks do; Oth - ers Laugh thro'
mf
mf
3. Some folks fret and scold— Some folks do, Some folks do; Oth - er's hearts are
4. Some folks get grey hairs— Some folks do, Some folks do; Brood-ing o'er their
mf
CHORUS.
f
die, But that's not me nor you. Long live the mer - ry, mer - ry heart That
guile, But that's not me nor you.
f
f
cold, But that's not me nor you. Long live the mer - ry, mer - ry heart That
cares, But that's not me nor you.
f
laughs by night and day, Like the queen of mirth, No mat - ter what some folks say.
laughs by night and day, Like the queen of mirth, No mat - ter what some folks say.

By per. of Wm. A. Pond & Son.

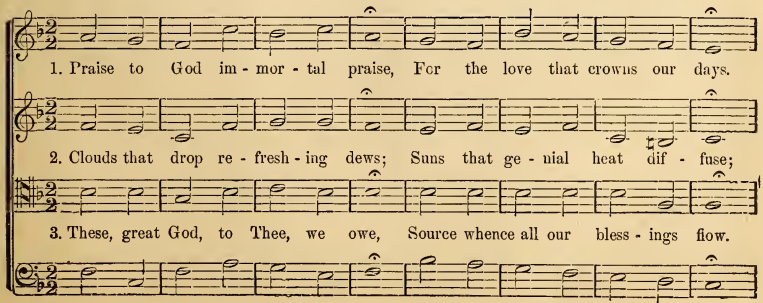
No. 168. SUMMER'S HERE.

Words and Music by ORAL.

1. Summer's here, Summer's here, Hap - py birds are sing - ing, Loud and clear,
2. Chat - ter on, Chat - ter on, Mer - ry lit - tle stream-let, Gush a - long,
Loud and clear, Free from ev - ery care. Now appear, Now appear, Sweetest flowers
Gush a - long, on thy sparkling way. Bringing cheer, Bringing cheer, To each lit - tle
springing, And the gen - tle breez - es waft their fragrance 'thro' the air.
floweret, As it lifts its ti - ny head and greets this sum - mer day.

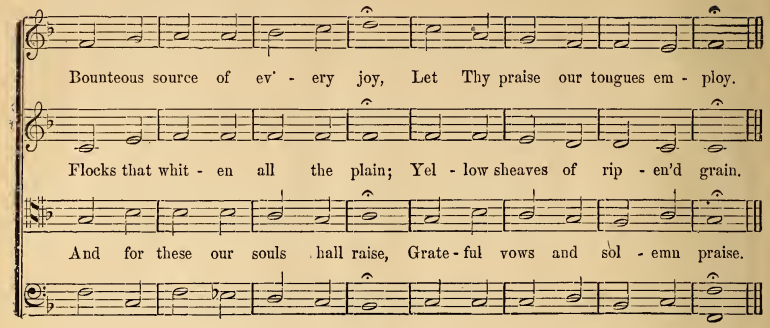
No. 169. MONK. L. M.

Rev. JOHN KEBLE. PETER RITTER, 1792. Arr. by H. R. P.

1. Sun of my soul, Thou Sav-iour dear, It is not night if Thou art near:
2. When the soft dews of kind-ly sleep, My wear-ied eye-lids gent-ly steep,
3. Watch by the sick; en-rich the poor With bless-ings from Thy boundless store;
4. Come near and bless us when we wake, Ere through the world our way we take;
Oh, may no earth-born cloud a-rise, To hide Thee from Thy ser-vant's eyes.
Be my last tho't—how sweet to rest, For-ev-er on my Sav-iour's breast.
Be ev-ery mourner's sleep to-night, Like in-fant slumbers, pure and light.
Till in the o-cean of Thy love, We lose our-selves in heav'n a-bove.

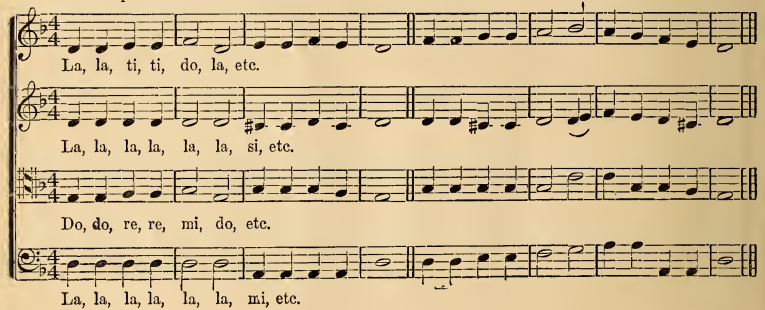
No. 170. PRAISE TO GOD.

C. C. WILLIAMS, by per.

1. Praise to God im-mor-tal praise, For the love that crowns our days.
2. Clouds that drop re-fresh-ing dews; Suns that ge-nial heat dif-fuse;
3. These, great God, to Thee, we owe, Source whence all our bless-ings flow.

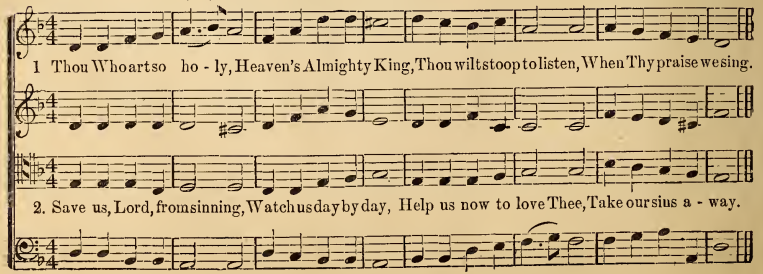
PRAISE TO GOD. Concluded.


Bounteous source of ev' - ery joy, Let Thy praise our tongues em - ploy.
Flocks that whit - en all the plain; Yel - low sheaves of rip - en'd grain.
And for these our souls shall raise, Grate - ful vows and sol - emn praise.

171. Explain the KEY of D MINOR.



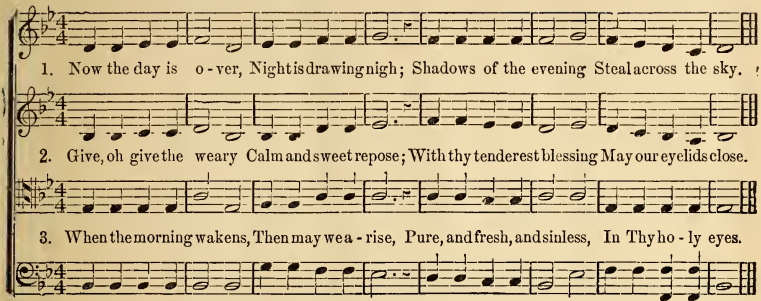
No. 172. THOU, WHO ART SO HOLY. From E. J. HOPKINS.


1 Thou Who art so ho - ly, Heaven's Almighty King, Thou wilt stoop to listen, When Thy praise we sing.
2. Save us, Lord, from sinning, Watch us day by day, Help us now to love Thee, Take our sins a - way.

No. 173. LUSANNE. 6s & 5s.

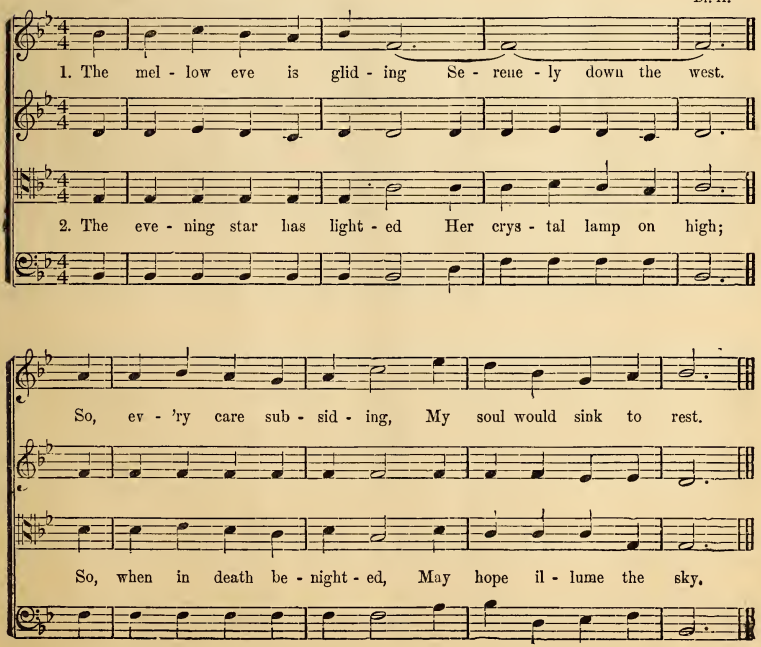
Explain the KEY OF B FLAT.

H.


1. Now the day is o - ver, Night is drawing nigh; Shadows of the evening Steal across the sky.
2. Give, oh give the weary Calm and sweet repose; With thy tenderest blessing May our eyelids close.
3. When the morning wakens, Then may we a - rise, Pure, and fresh, and sinless, In Thy ho - ly eyes.

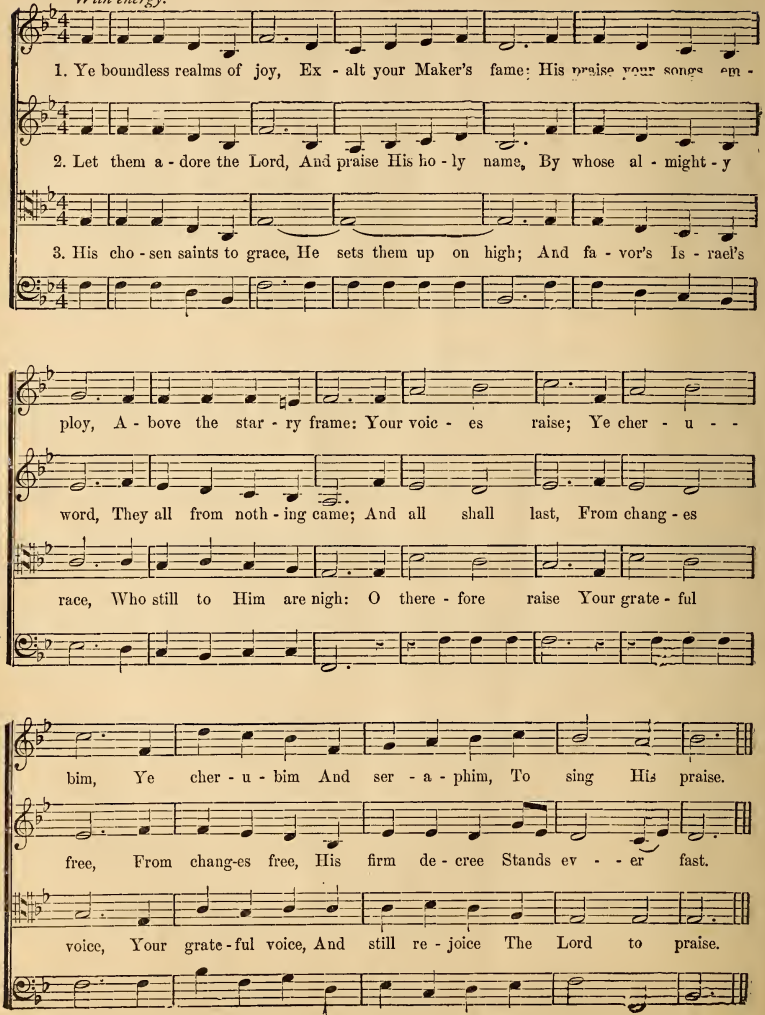
No. 174. THE MELLOW EVE.

Dr. H.


1. The mel - low eve is glid - ing Se - rene - ly down the west.
2. The eve - ning star has light - ed Her crys - tal lamp on high;
So, ev - 'ry care sub - sid - ing, My soul would sink to rest.
So, when in death be - night - ed, May hope il - lume the sky.

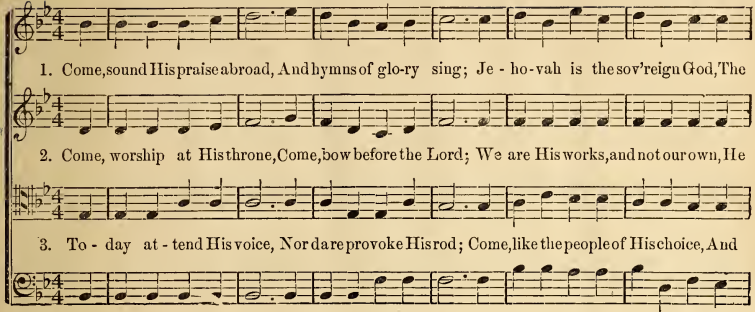
No. 175. ST. CATHERINES. H. M. 8.

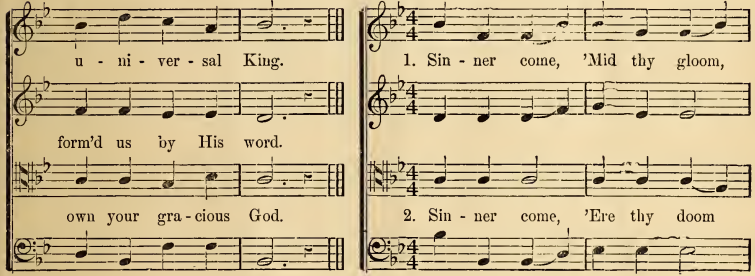
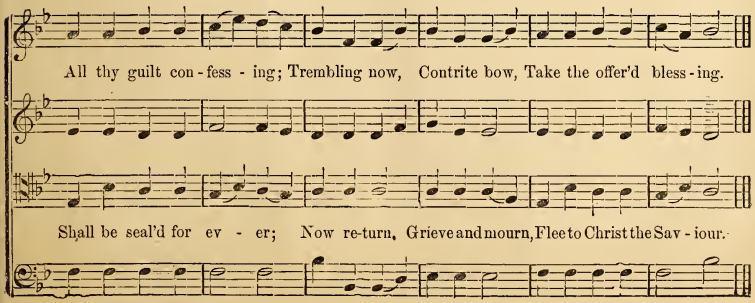
With energy.


1. Ye boundless realms of joy, Ex - alt your Maker's fame; His praise your songs em -
2. Let them a - dore the Lord, And praise His ho - ly name, By whose al - might - y
3. His cho - sen saints to grace, He sets them up on high; And fa - vor's Is - rael's
ploy, A - bove the star - ry frame: Your voic - es raise; Ye cher - u - -
word, They all from noth - ing came; And all shall last, From chang - es
race, Who still to Him are nigh: O there - fore raise Your grate - ful
bim, Ye cher - u - bim And ser - a - phim, To sing His praise.
free, From chang-es free, His firm de - cree Stands ev - - er fast.
voice, Your grate-ful voice, And still re - joice The Lord to praise.

No. 176. THE UNIVERSAL KING. S. M.

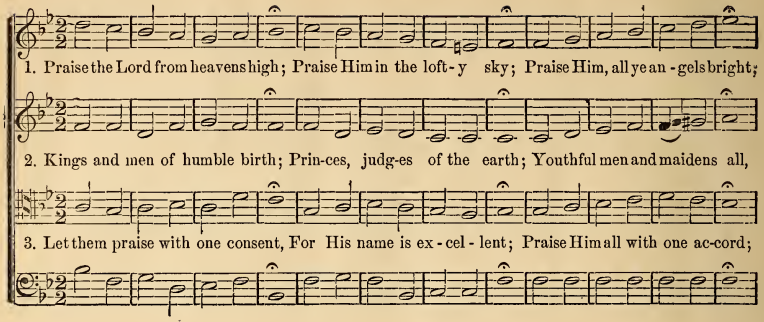
W. A. LAFFERTY.


1. Come, sound His praise abroad, And hymns of glo-ry sing; Je - ho-vah is the sov'reign God, The
2. Come, worship at His throne, Come, bow before the Lord; We are His works, and not our own, He
3. To - day at - tend His voice, Nor dare provoke His rod; Come, like the people of His choice, And

No. 177. INVITATION. 3s & 6s. H.


All thy guilt con - fess - ing; Trembling now, Contrite bow, Take the offer'd bless - ing.
Shall be seal'd for ev - er; Now re-turn, Grieve and mourn, Flee to Christ the Sav - iour.

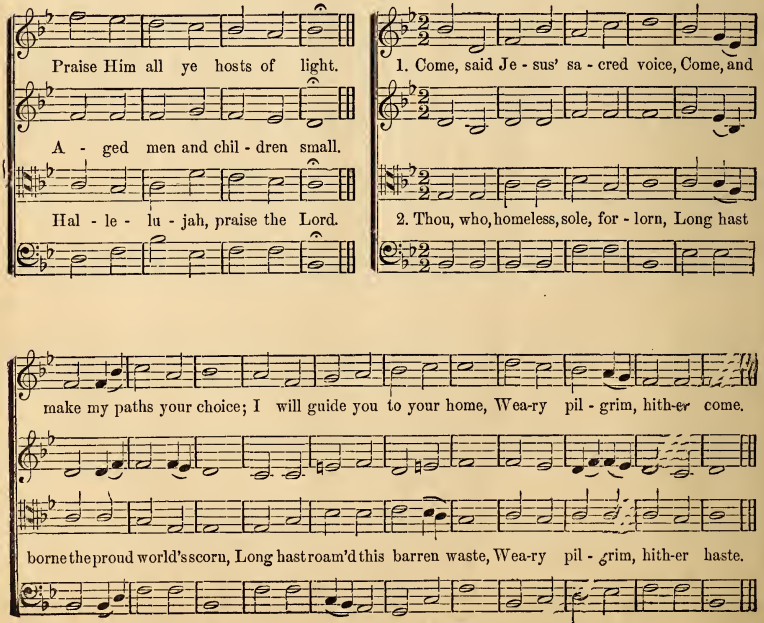
No. 178. LEASON. 7s.

H. H. McGRANAHAN.


1. Praise the Lord from heavens high; Praise Him in the loft-y sky; Praise Him, all ye an-gels bright;
2. Kings and men of humble birth; Prin-ces, judg-es of the earth; Youthful men and maidens all,
3. Let them praise with one consent, For His name is ex-cel-lent; Praise Him all with one ac-cord;

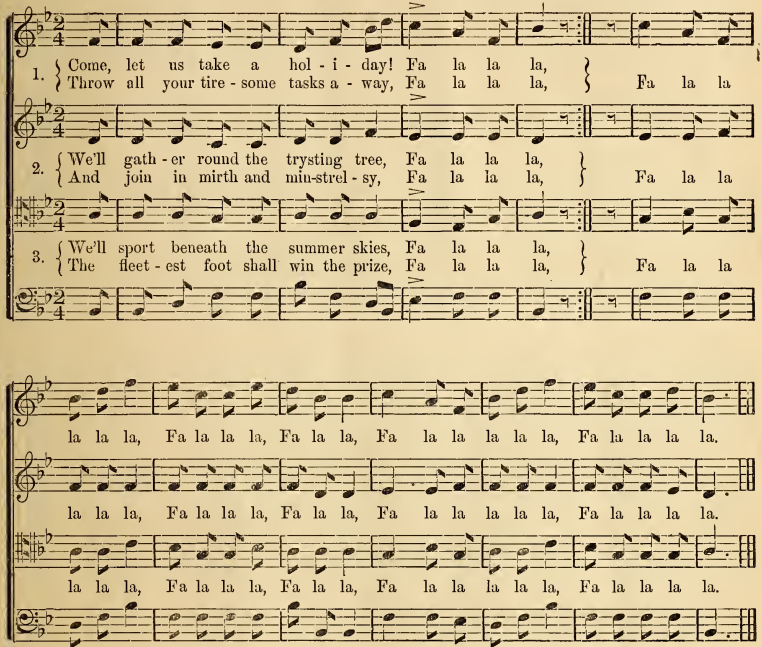
No. 179. MARY. 7s.

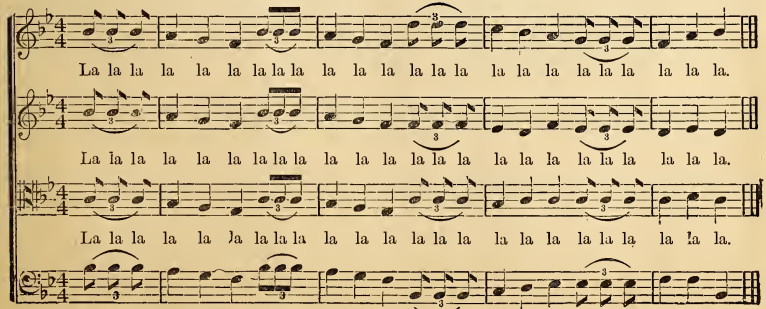
MRS. ANNA L. BARBAULD. MARTHA A. CLARK.

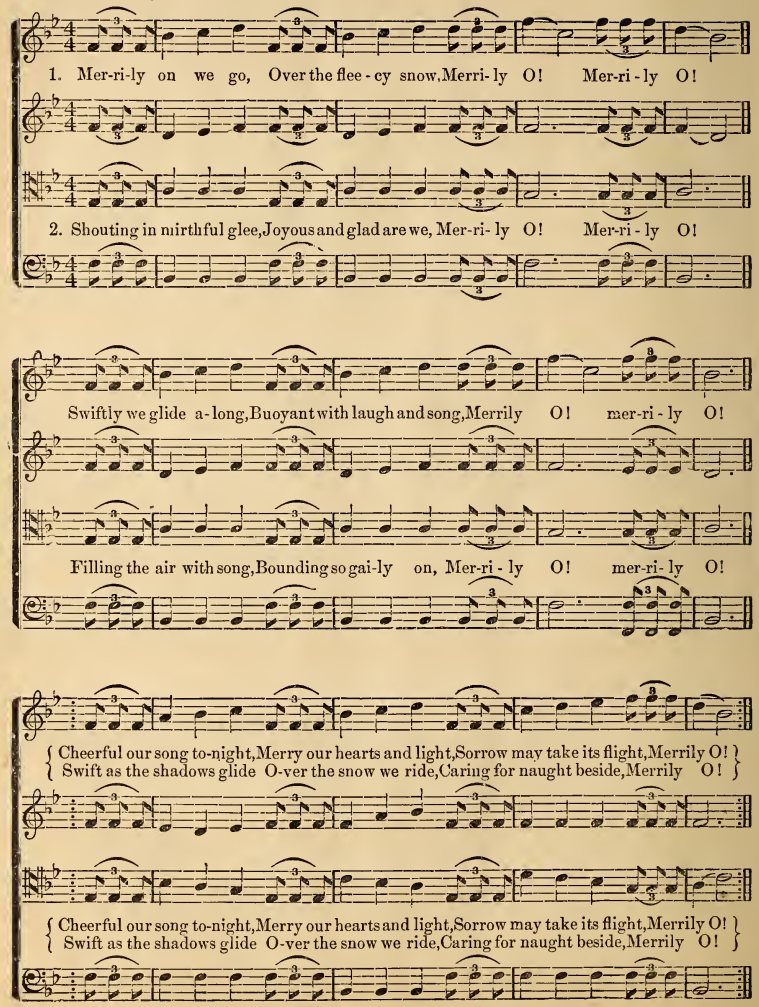

Praise Him all ye hosts of light.
A - ged men and chil - dren small.
Hal - le - lu - jah, praise the Lord.
1. Come, said Je - sus' sa - cred voice, Come, and
2. Thou, who, homeless, sole, for - lorn, Long hast
make my paths your choice; I will guide you to your home, Wea-ry pil - grim, hith-er come.
borne the proud world's scorn, Long hast roam'd this barren waste, Wea-ry pil - grim, hith-er haste.

Copyright, 1879, by H. R. Palmer.

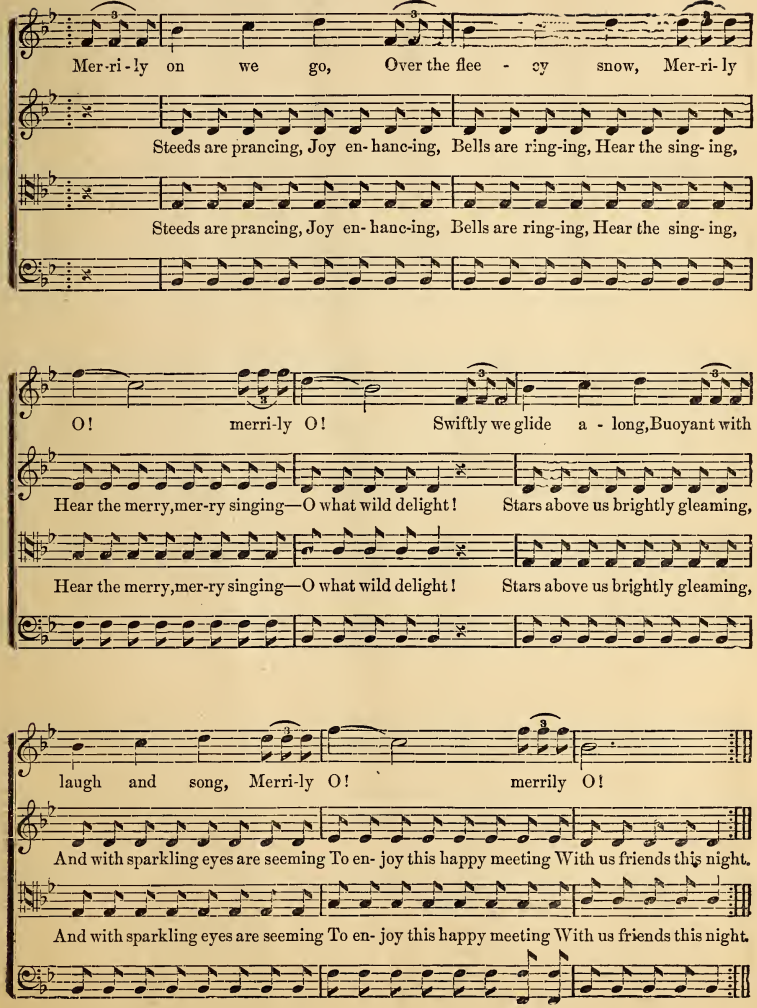
No. 180. COME, LET US TAKE A HOLIDAY.

Arr. by H. R. P. from a song heard in Germany.

1. Come, let us take a hol - i - day! Fa la la la,
Throw all your tire - some tasks a - way, Fa la la la,
Fa la la
2. We'll gath - er round the trysting tree, Fa la la la,
And join in mirth and min-strel - sy, Fa la la la,
Fa la la
3. We'll sport beneath the summer skies, Fa la la la,
The fleet - est foot shall win the prize, Fa la la la,
Fa la la
la la la, Fa la la la, Fa la la, Fa la la la la la, Fa la la la la.
la la la, Fa la la la, Fa la la, Fa la la la la la, Fa la la la la.
la la la, Fa la la la, Fa la la, Fa la la la la la, Fa la la la la.

No. 181. Explain TRIPLETS.

No. 182. THE SLEIGH RIDE.

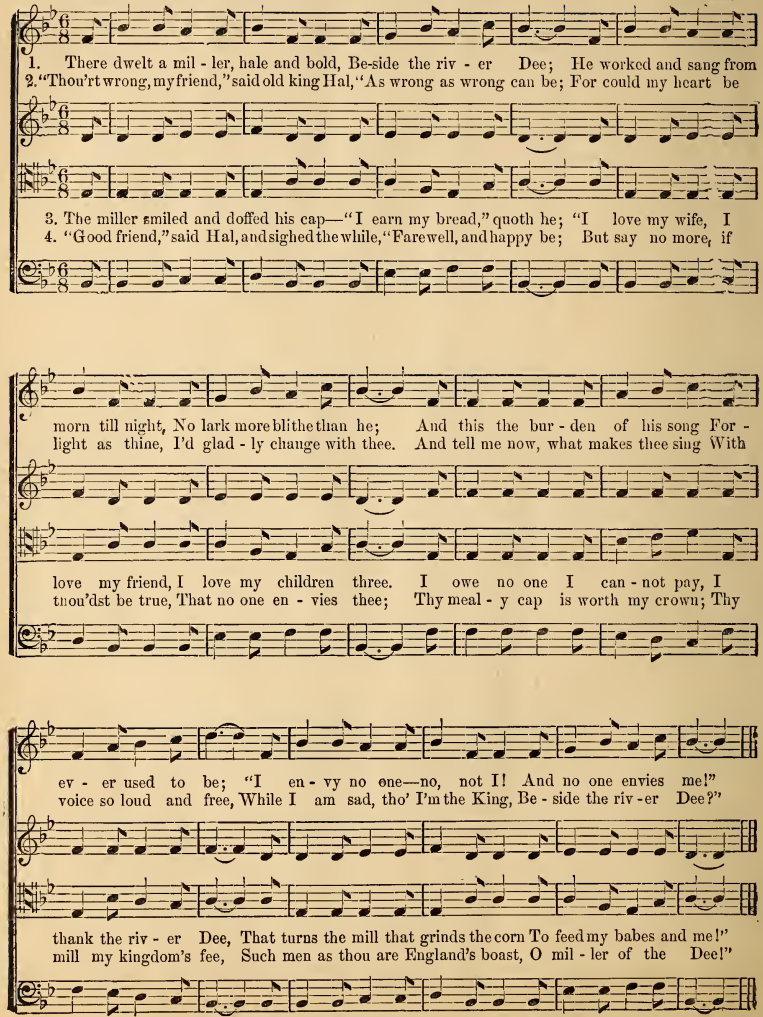

1. Mer-ri-ly on we go, Over the flee - cy snow, Merri- ly O! Mer-ri - ly O!
2. Shouting in mirthful glee, Joyous and glad are we, Mer-ri- ly O! Mer-ri - ly O!
Swiftly we glide a- long, Buoyant with laugh and song, Merrily O! mer-ri - ly O!
Filling the air with song, Bounding so gai-ly on, Mer-ri - ly O! mer-ri- ly O!
Cheerful our song to-night, Merry our hearts and light, Sorrow may take its flight, Merrily O!
Swift as the shadows glide O-ver the snow we ride, Caring for naught beside, Merrily O!
Cheerful our song to-night, Merry our hearts and light, Sorrow may take its flight, Merrily O!
Swift as the shadows glide O-ver the snow we ride, Caring for naught beside, Merrily O!

THE SLEIGH RIDE.—CONCLUDED.

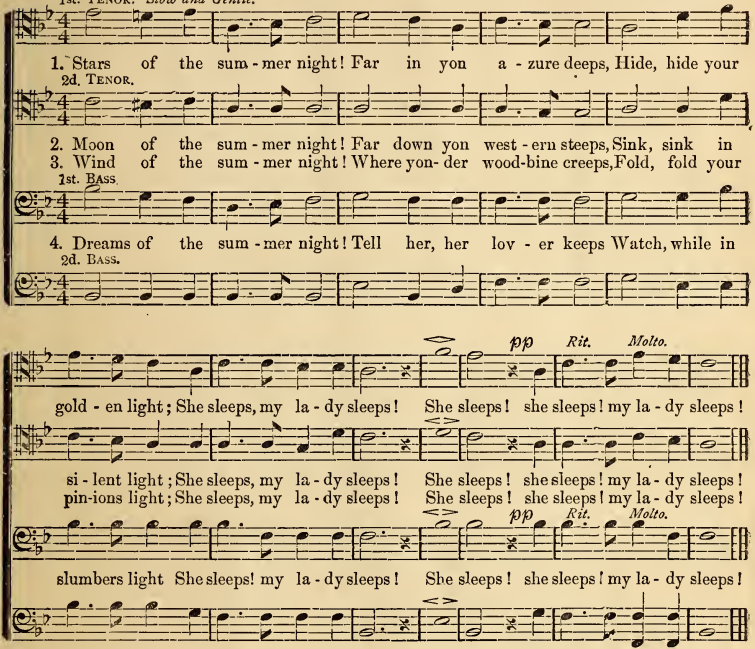
This movement may be accompanied by sleigh bells.

Mer-ri-ly on we go, Over the flee - cy snow, Mer-ri-ly
Steeds are prancing, Joy en-hanc-ing, Bells are ring-ing, Hear the sing-ing,
Steeds are prancing, Joy en-hanc-ing, Bells are ring-ing, Hear the sing-ing,
O! merri-ly O! Swiftly we glide a - long, Buoyant with
Hear the merry, mer-ry singing—O what wild delight! Stars above us brightly gleaming,
Hear the merry, mer-ry singing—O what wild delight! Stars above us brightly gleaming,
laugh and song, Merri-ly O! merrily O!
And with sparkling eyes are seeming To en-joy this happy meeting With us friends this night.
And with sparkling eyes are seeming To en-joy this happy meeting With us friends this night.

No. 183. THE KING AND THE MILLER.

ALEXANDER MACKENZIE. FRANK FORREST.

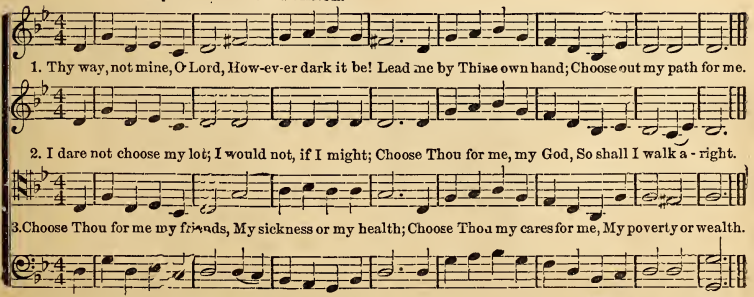

1. There dwelt a mil - ler, hale and bold, Be-side the riv - er Dee; He worked and sang from
2. "Thou'rt wrong, my friend," said old king Hal, "As wrong as wrong can be; For could my heart be
3. The miller smiled and doffed his cap—"I earn my bread," quoth he; "I love my wife, I
4. "Good friend," said Hal, and sighed the while, "Farewell, and happy be; But say no more, if
morn till night, No lark more blithe than he; And this the bur - den of his song For -
light as thine, I'd glad - ly change with thee. And tell me now, what makes thee sing With
love my friend, I love my children three. I owe no one I can - not pay, I
thou'dst be true, That no one en - vies thee; Thy meal - y cap is worth my crown; Thy
ev - er used to be; "I en - vy no one—no, not I! And no one envies me!"
voice so loud and free, While I am sad, tho' I'm the King, Be - side the riv - er Dee?"
thank the riv - er Dee, That turns the mill that grinds the corn To feed my babes and me!"
mill my kingdom's fee, Such men as thou are England's boast, O mil - ler of the Dee!"

No. 184. STARS OF THE SUMMER NIGHT.

HENRY W. LONGFELLOW. QUARTET FOR MALE VOICES.* ISAAC BAKER WOODBURY.

1st. TENOR. Slow and Gentle.
1. Stars of the sum - mer night! Far in yon a - zure deeps, Hide, hide your
2d. TENOR.
2. Moon of the sum - mer night! Far down yon west - ern steeps, Sink, sink in
3. Wind of the sum - mer night! Where yon- der wood-bine creeps, Fold, fold your
1st. BASS.
4. Dreams of the sum - mer night! Tell her, her lov - er keeps Watch, while in
2d. BASS.
pp Rit. Molto.
gold - en light; She sleeps, my la - dy sleeps! She sleeps! she sleeps! my la - dy sleeps!
si - lent light; She sleeps, my la - dy sleeps! She sleeps! she sleeps! my la - dy sleeps!
pin-ions light; She sleeps, my la - dy sleeps! She sleeps! she sleeps! my la - dy sleeps!
pp Rit. Molto.
slumbers light She sleeps! my la - dy sleeps! She sleeps! she sleeps! my la - dy sleeps!

No. 185. THY WAY, NOT MINE.

Explain the KEY OF G MINOR.

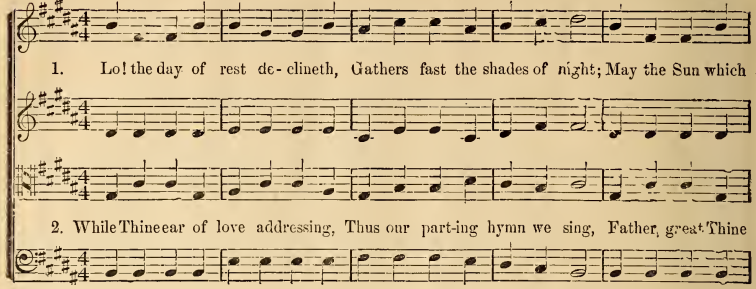

1. Thy way, not mine, O Lord, How-ev-er dark it be! Lead me by Thine own hand; Choose out my path for me.
2. I dare not choose my lot; I would not, if I might; Choose Thou for me, my God, So shall I walk a - right.
3. Choose Thou for me my friends, My sickness or my health; Choose Thou my cares for me, My poverty or wealth.

* When this piece is performed by mixed voices, it should be taken in C, or D♭, Sopranos singing 1st. Tenor, Altos 2d. Tenor, remembering that these parts are written with the Tenor Clef.

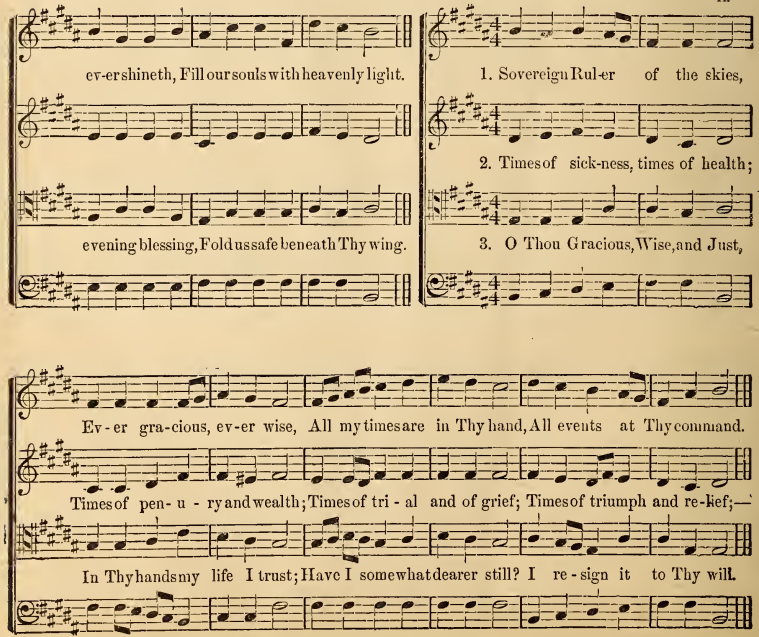
No. 185½. LO! THE DAY OF REST DECLINETH.

Explain the KEY OF B. Also that the KEY OF B is represented exactly like the KEY OF B FLAT.

W. A. LAFFERTY.

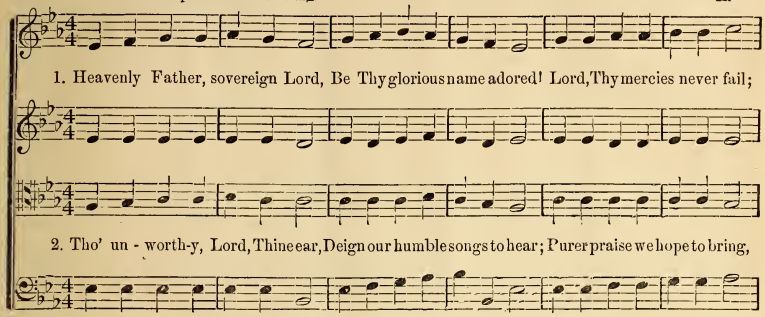

1. Lo! the day of rest de- clineth, Gathers fast the shades of night; May the Sun which
2. While Thine ear of love addressing, Thus our part-ing hymn we sing, Father, great Thine

No. 186. SOVEREIGN RULER OF THE SKIES.

H.

ev-er shineth, Fill our souls with heavenly light.
1. Sovereign Rul-er of the skies,
2. Times of sick-ness, times of health;
evening blessing, Fold us safe beneath Thy wing.
3. O Thou Gracious, Wise, and Just,
Ev-er gra-cious, ev-er wise, All my times are in Thy hand, All events at Thy command.
Times of pen- u - ry and wealth; Times of tri - al and of grief; Times of triumph and re-lief;—
In Thy hands my life I trust; Have I somewhat dearer still? I re - sign it to Thy will.

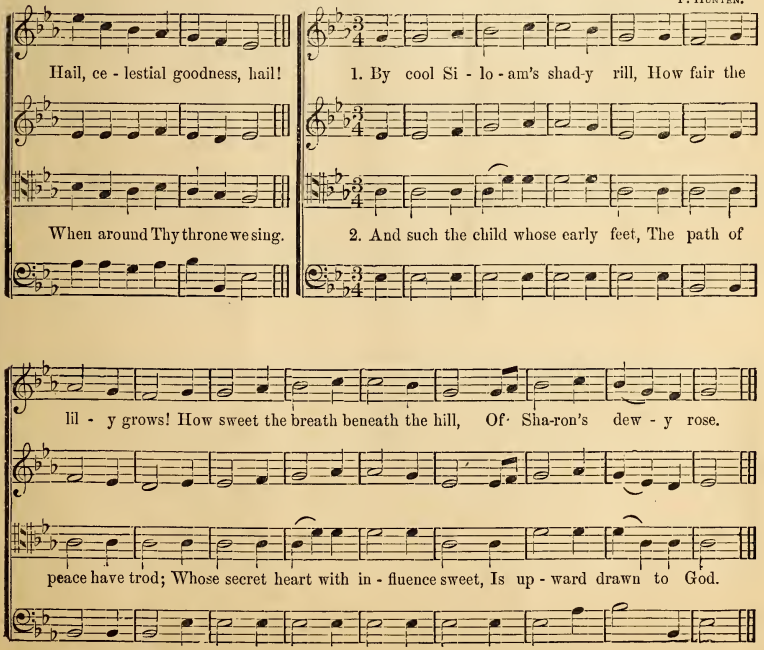
No. 187. HEAVENLY FATHER, SOVEREIGN LORD.

Explain the KEY of E♭. H.


1. Heavenly Father, sovereign Lord, Be Thy glorious name adored! Lord, Thy mercies never fail;
2. Tho' un - worth-y, Lord, Thine ear, Deign our humble songs to hear; Purer praise we hope to bring,

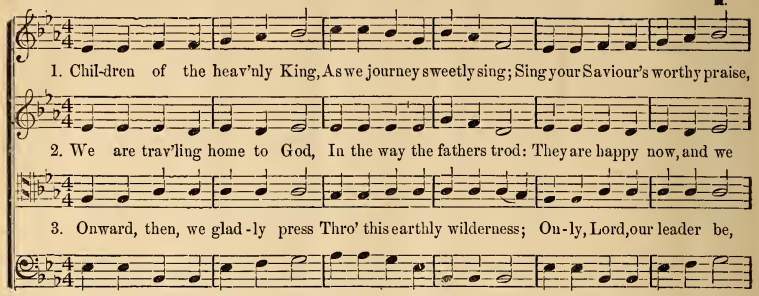
No. 188. BY COOL SILOAM'S SHADY RILL.

F. HUNTEN.


Hail, ce - lestial goodness, hail!
When around Thy throne we sing.
1. By cool Si - lo - am's shad-y rill, How fair the
2. And such the child whose early feet, The path of
lil - y grows! How sweet the breath beneath the hill, Of Sha-ron's dew - y rose.
peace have trod; Whose secret heart with in - fluence sweet, Is up - ward drawn to God.

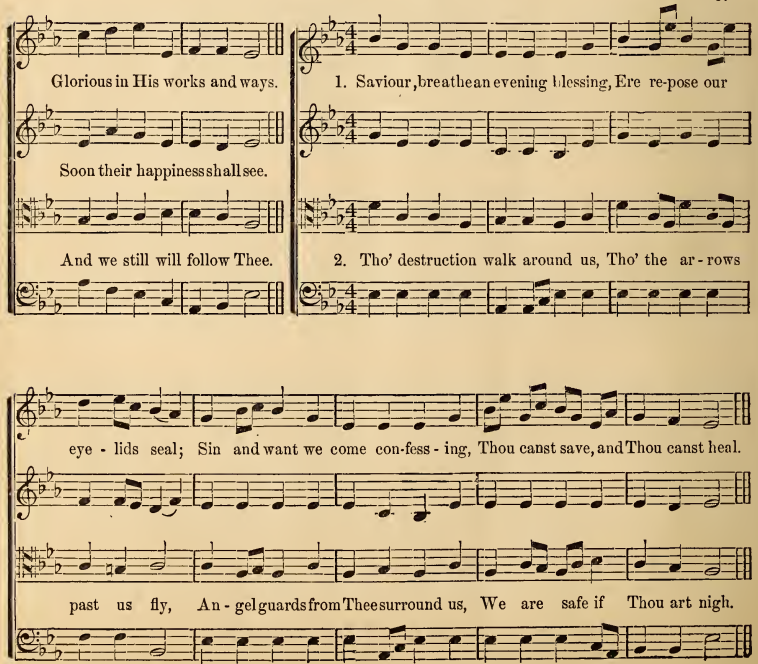
No. 189. CHILDREN OF THE HEAVENLY KING.

M.

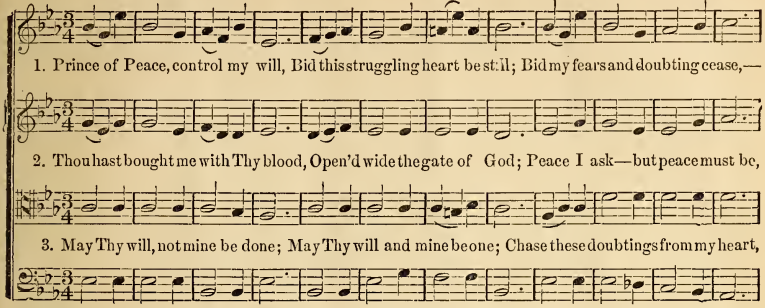

1. Chil-dren of the heav'nly King, As we journey sweetly sing; Sing your Saviour's worthy praise,
2. We are trav'ling home to God, In the way the fathers trod: They are happy now, and we
3. Onward, then, we glad-ly press Thro' this earthly wilderness; On-ly, Lord, our leader be,

No. 190. SAVIOUR BREATHE AN EVENING BLESING.

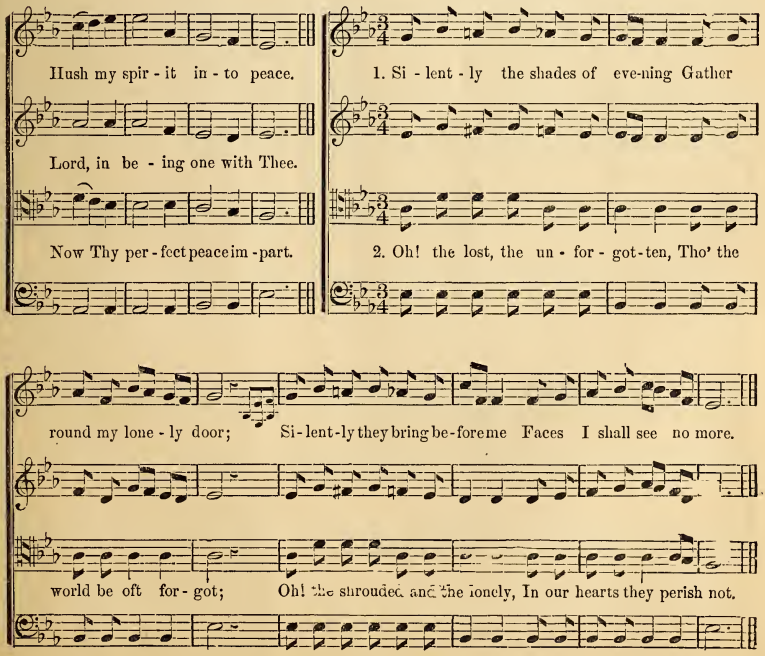
P.


Glorious in His works and ways.
Soon their happiness shall see.
And we still will follow Thee.
1. Saviour, breathe an evening blessing, Ere re-pose our
2. Tho' destruction walk around us, Tho' the ar-rows
eye-lids seal; Sin and want we come con-fess-ing, Thou canst save, and Thou canst heal.
past us fly, An-gel guards from Thee surround us, We are safe if Thou art nigh.

No. 191. ALLEN. 7s. W. A. LAFFERTY.


1. Prince of Peace, control my will, Bid this struggling heart be still; Bid my fears and doubting cease,—
2. Thou hast bought me with Thy blood, Open'd wide the gate of God; Peace I ask—but peace must be,
3. May Thy will, not mine be done; May Thy will and mine be one; Chase these doubtings from my heart,

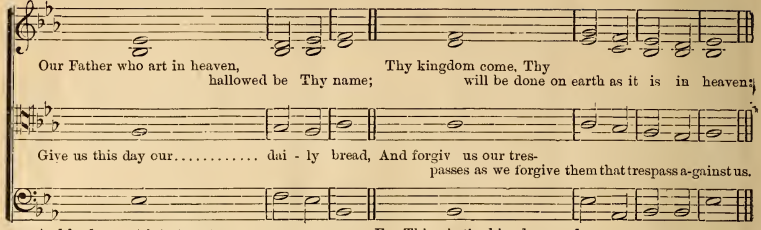
No. 192. RUSHFORD. 8s & 7s.

May be sung as a DUET. H.

Hush my spir - it in - to peace.
Lord, in be - ing one with Thee.
Now Thy per - fect peace im - part.
1. Si - lent - ly the shades of eve-ning Gather
2. Oh! the lost, the un - for - got - ten, Tho' the
round my lone - ly door; Si - lent - ly they bring be-fore me Faces I shall see no more.
world be oft for - got; Oh! the shrouded and the lonely, In our hearts they perish not.

No. 193. THE LORD'S PRAYER.

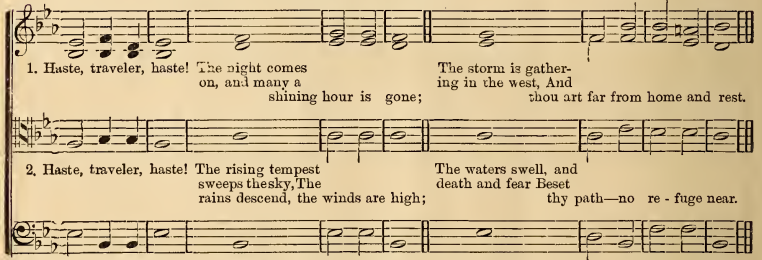
Adapted by H. R. P.

Explain CHANTING.


Our Father who art in heaven, hallowed be Thy name; Thy kingdom come, Thy will be done on earth as it is in heaven;
Give us this day our..... dai - ly bread, And forgiv us our tres- passes as we forgive them that trespass a-gainst us.
And lead us not into tempta- tion, but deliver us from evil; For Thine is the kingdom, and the power, and the glory, for-ever and ever. A - men

No. 194. HASTE, TRAVELER, HASTE.

Adapted by W. LUDDEN.


1. Haste, traveler, haste! The night comes on, and many a shining hour is gone; The storm is gather- ing in the west, And thou art far from home and rest.
2. Haste, traveler, haste! The rising tempest sweeps the sky, The rains descend, the winds are high; The waters swell, and death and fear Beset thy path—no re - fuge near.

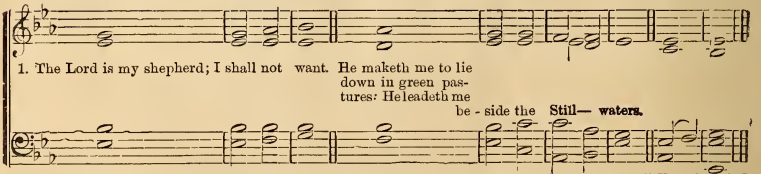
3. Haste, traveler, | haste! | O yes, a shelter you may gain—A covert from the | wind and | rain, || A hiding place, a rest, a home, A refuge | from the | wrath to | come.

4. Haste, traveler, | haste! | Then linger not in all the plain, Flee for thy life, the | mountain | gain; || Look not behind, make no delay, O speed thee, | speed thee | on thy | way.

End by singing first two measures.

No. 195. THE LORD IS MY SHEPHERD.

R. 1884.

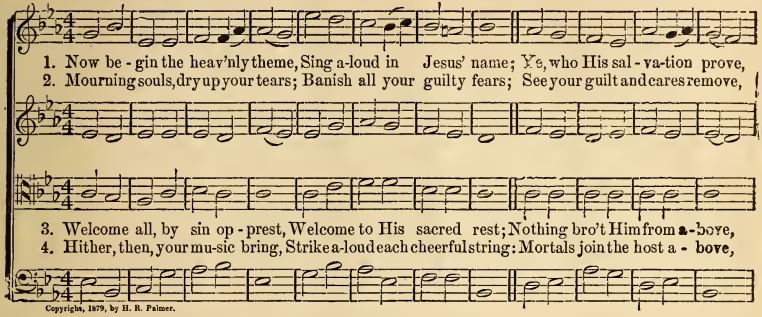


2. He restor-th my soul: He leadeth me in the paths of righteousness for His | name's sake. || Yea, though I walk through the valley of the shadow of death, I will fear no evil: For Thou art with me; Thy rod and Thy | staff they | comfort | me.

3. Thou preparest a table before me in the presence of mine enemies: Thou anointest my head with oil; my | cup run-neth over. || Surely goodness and mercy shall follow me all the days of my life: And I will dwell in the | house of the | Lord for - | ever. || *Amen.*

No. 196. REDEEMING LOVE. 7s.

WM. LANGFORD, D. D. Arr. from GLUCK, by H. R. P.


1. Now be - gin the heav'nly theme, Sing a-loud in Jesus' name; Ye, who His sal - va-tion prove,
2. Mourning souls, dry up your tears; Banish all your guilty fears; See your guilt and cares remove,
3. Welcome all, by sin op - prest, Welcome to His sacred rest; Nothing bro't Him from a - bove,
4. Hither, then, your mu-sic bring, Strike a-loud each cheerful string: Mortals join the host a - bove,

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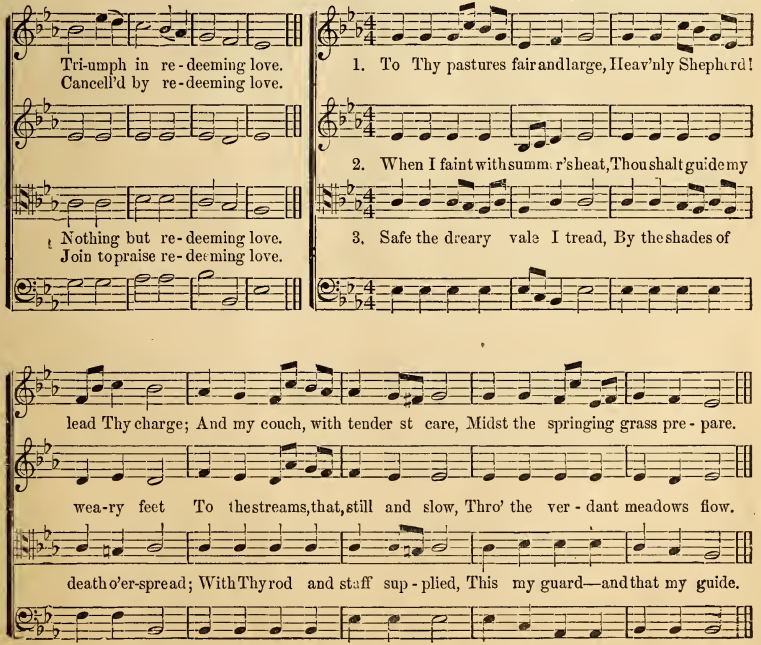
No. 197. FAIRVIEW. 7s.

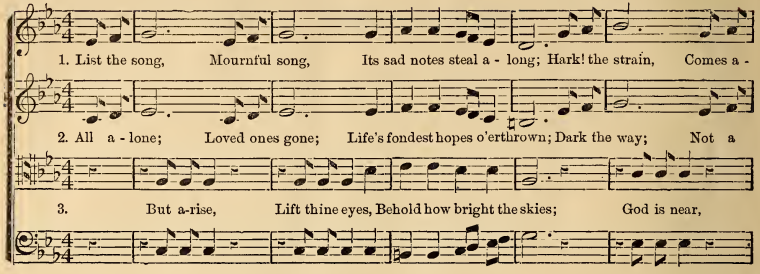
FRANK FOREST.


Tri-umph in re - deeming love.
Cancell'd by re - deeming love.
Nothing but re - deeming love.
Join to praise re - deeming love.
1. To Thy pastures fair and large, Heav'nly Shepherd!
2. When I faint with summ r's heat, Thou shalt guide my
3. Safe the dreary vale I tread, By the shades of
lead Thy charge; And my couch, with tender st care, Midst the springing grass pre - pare.
wea-ry feet To the streams, that, still and slow, Thro' the ver - dant meadows flow.
death o'er-spread; With Thy rod and staff sup - plied, This my guard—and that my guide.

No. 198. LIST, THE SONG.

Explain the KEY of C MINOR.

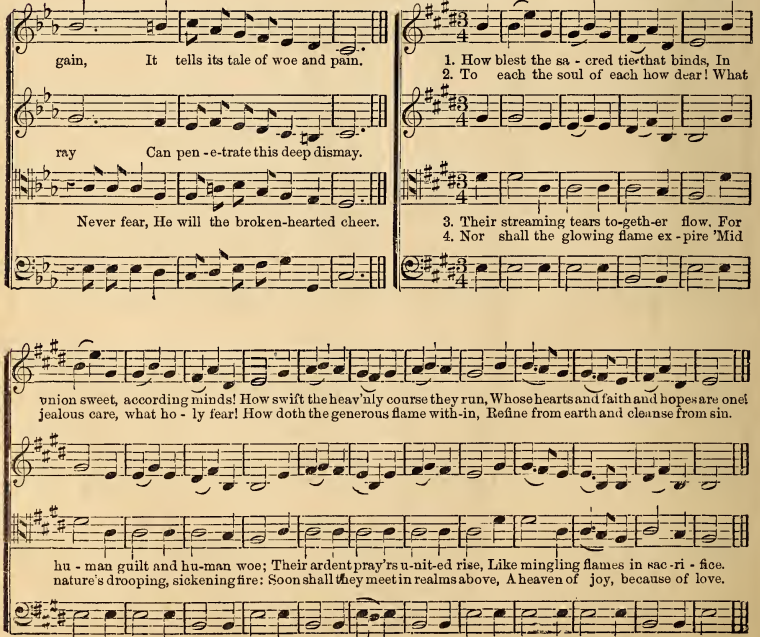
Words and Music by H. R. PALMER.


1. List the song, Mournful song, Its sad notes steal a - long; Hark! the strain, Comes a -
2. All a - lone; Loved ones gone; Life's fondest hopes o'erthrown; Dark the way; Not a
3. But a-rise, Lift thine eyes, Behold how bright the skies; God is near,

No. 199. GRATITUDE. L. M.

Explain the KEY of E. Also that it is represented exactly like the KEY of E FLAT.

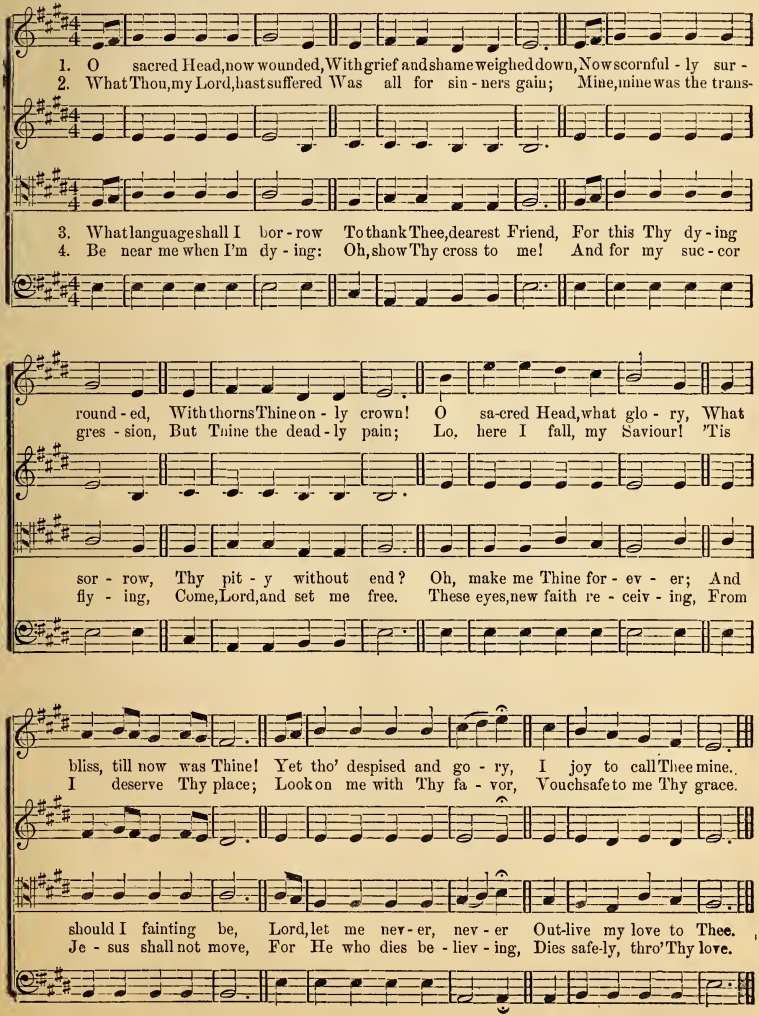
Rev. P - A. I - D. BOST.


gain, It tells its tale of woe and pain.
ray Can pen - e-trate this deep dismay.
Never fear, He will the broken-hearted cheer.
1. How blest the sa - cred tie that binds, In
2. To each the soul of each how dear! What
3. Their streaming tears to-geth-er flow. For
4. Nor shall the glowing flame ex - pire 'Mid
union sweet, according minds! How swift the heav'nly course they run, Whose hearts and faith and hopes are one!
jealous care, what ho - ly fear! How doth the generous flame with-in, Refine from earth and cleanse from sin.
hu - man guilt and hu-man woe; Their ardent pray'rs u-nit-ed rise, Like mingling flames in sac - ri - fice.
nature's drooping, sickening fire: Soon shall they meet in realms above, A heaven of joy, because of love.

No. 200. O SACRED HEAD, NOW WOUNDED.

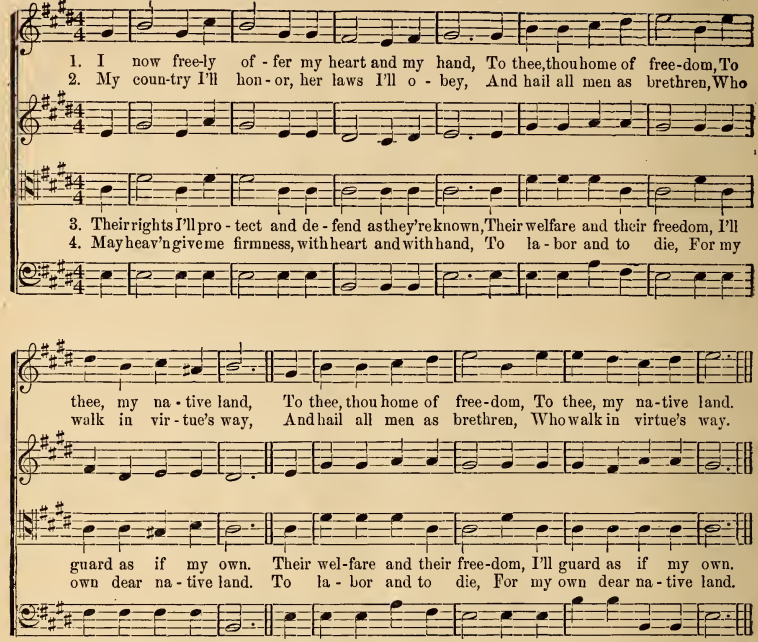
BERNARD OF CLAIRVAUX, 1100.
Tr. by J. W. ALEXANDER, 1829.

Greek Air.


1. O sacred Head, now wounded, With grief and shame weighed down, Now scornful - ly sur -
2. What Thou, my Lord, hast suffered Was all for sin - ners gain; Mine, mine was the trans-
3. What language shall I bor - row To thank Thee, dearest Friend, For this Thy dy - ing
4. Be near me when I'm dy - ing: Oh, show Thy cross to me! And for my suc - cor
round - ed, With thorns Thine on - ly crown! O sa-cred Head, what glo - ry, What
gres - sion, But Thine the dead - ly pain; Lo, here I fall, my Saviour! 'Tis
sor - row, Thy pit - y without end? Oh, make me Thine for - ev - er; And
fly - ing, Come, Lord, and set me free. These eyes, new faith re - ceiv - ing, From
bliss, till now was Thine! Yet tho' despised and go - ry, I joy to call Thee mine.
I deserve Thy place; Look on me with Thy fa - vor, Vouchsafe to me Thy grace.
should I fainting be, Lord, let me nev - er, nev - er Out-live my love to Thee.
Je - sus shall not move, For He who dies be - liev - ing, Dies safe-ly, thro' Thy love.

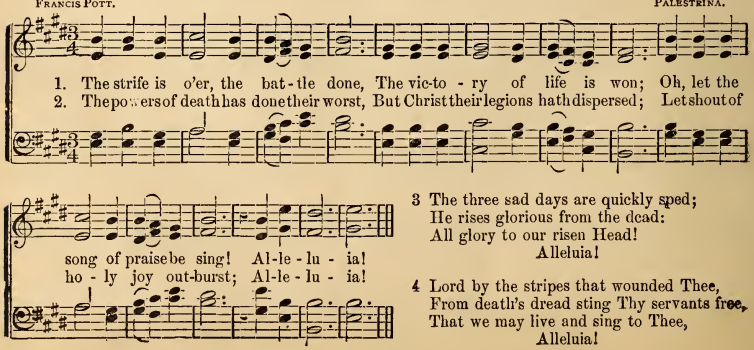
No. 201. HOME OF FREEDOM.

H. A. LEWIS.


1. I now free-ly of - fer my heart and my hand, To thee, thou home of free-dom, To
2. My coun-try I'll hon - or, her laws I'll o - bey, And hail all men as brethren, Who
3. Their rights I'll pro - tect and de - fend as they're known, Their welfare and their freedom, I'll
4. May heav'n give me firmness, with heart and with hand, To la - bor and to die, For my
thee, my na - tive land, To thee, thou home of free-dom, To thee, my na-tive land.
walk in vir - tue's way, And hail all men as brethren, Who walk in virtue's way.
guard as if my own. Their wel-fare and their free-dom, I'll guard as if my own.
own dear na - tive land. To la - bor and to die, For my own dear na - tive land.

No. 202. THE STRIFE IS O'ER.

FRANCIS POTT. PALESTRINA.

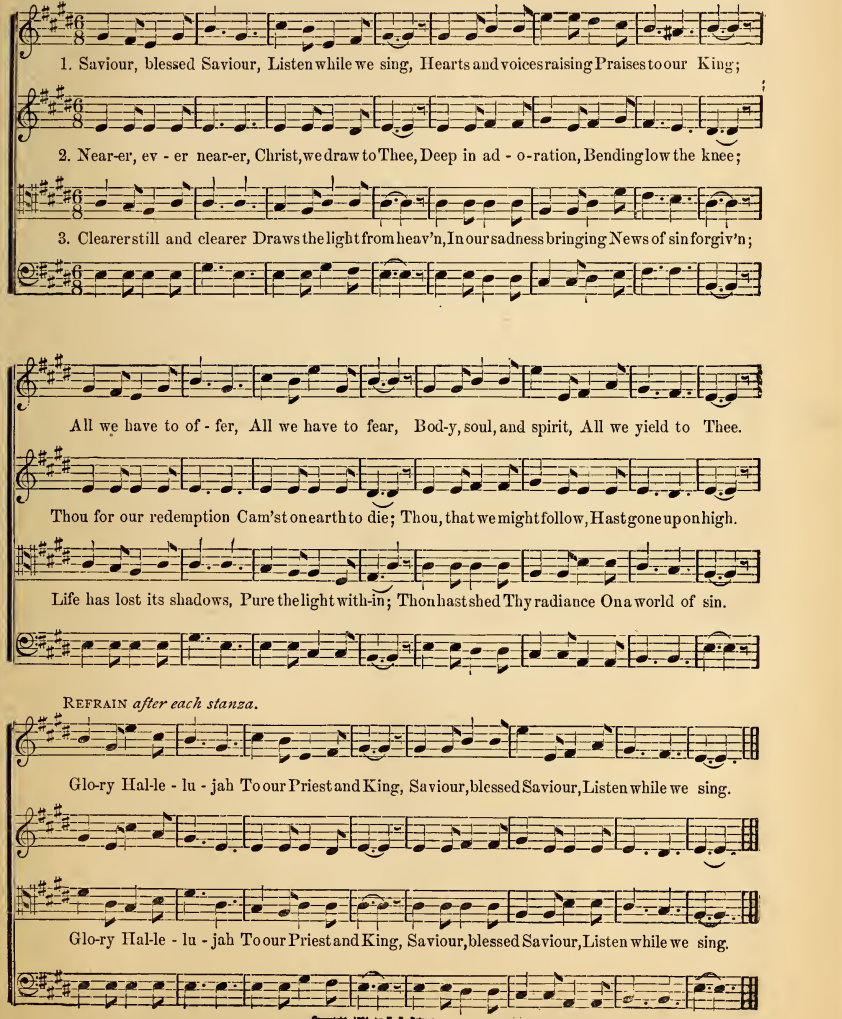

1. The strife is o'er, the bat - tle done, The vic-to - ry of life is won; Oh, let the
2. The pow'rs of death has done their worst, But Christ their legions hath dispersed; Let shout of
song of praise be sing! Al-le - lu - ia!
ho - ly joy out-burst; Al-le - lu - ia!

3 The three sad days are quickly sped;
He rises glorious from the dead:
All glory to our risen Head!
Alleluia!

4 Lord by the stripes that wounded Thee,
From death's dread sting Thy servants free,
That we may live and sing to Thee,
Alleluia!

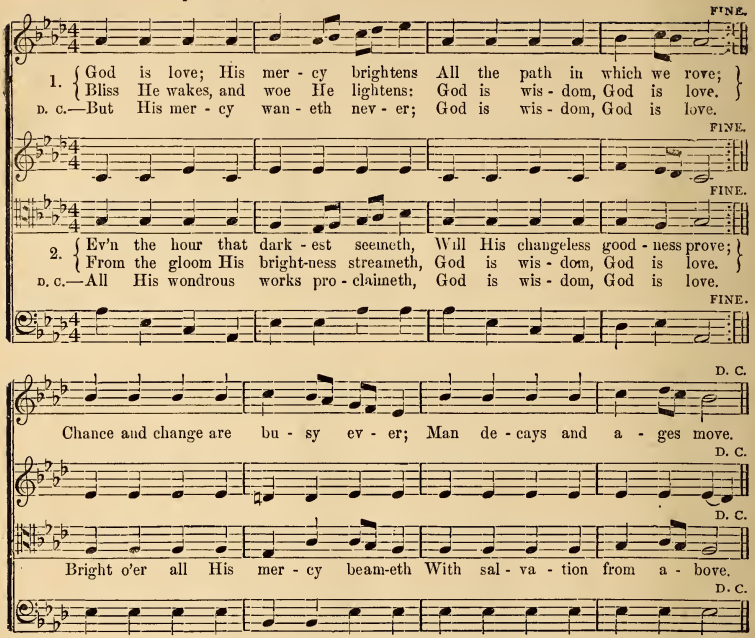
No. 203. SAVIOUR, BLESSED SAVIOUR.

GODFREY THRING. H. R. P. 6. 16. '84.

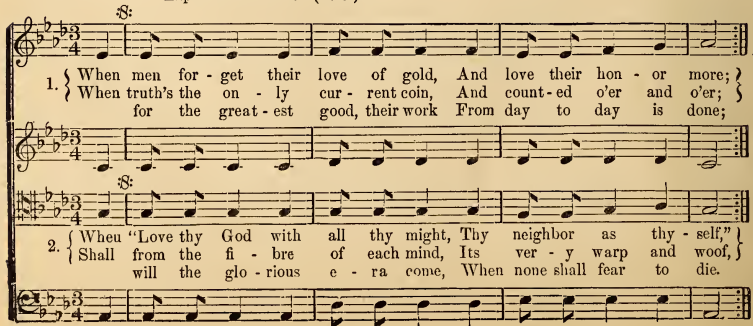

1. Saviour, blessed Saviour, Listen while we sing, Hearts and voices raising Praises to our King;
2. Near-er, ev - er near-er, Christ, we draw to Thee, Deep in ad - o-ration, Bending low the knee;
3. Clearer still and clearer Draws the light from heav'n, In our sadness bringing News of sin forgiv'n;
All we have to of - fer, All we have to fear, Bod-y, soul, and spirit, All we yield to Thee.
Thou for our redemption Cam'st on earth to die; Thou, that we might follow, Hast gone up on high.
Life has lost its shadows, Pure the light with-in; Thou hast shed Thy radiance On a world of sin.
REFRAIN *after each stanza.*
Glo-ry Hal-le - lu - jah To our Priest and King, Saviour, blessed Saviour, Listen while we sing.
Glo-ry Hal-le - lu - jah To our Priest and King, Saviour, blessed Saviour, Listen while we sing.

Copyright, 1884, by H. R. Palmer.

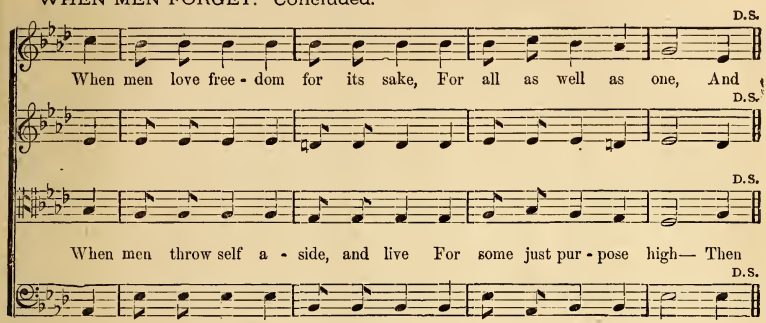
No. 204. EVANS. 8s & 7s. Double.

Explain the KEY OF A FLAT.

P.
FINE.
1. God is love; His mer - cy brightens All the path in which we rove;
Bliss He wakes, and woe He lightens: God is wis - dom, God is love.
D. C.—But His mer - cy wan - eth nev - er; God is wis - dom, God is love.
FINE.
FINE.
2. Ev'n the hour that dark - est seemeth, Will His changeless good - ness prove;
From the gloom His bright-ness streameth, God is wis - dom, God is love.
D. C.—All His wondrous works pro - claimeth, God is wis - dom, God is love.
FINE.
D. C.
Chance and change are bu - sy ev - er; Man de - cays and a - ges move.
D. C.
D. C.
Bright o'er all His mer - cy beam-eth With sal - va - tion from a - bove.
D. C.

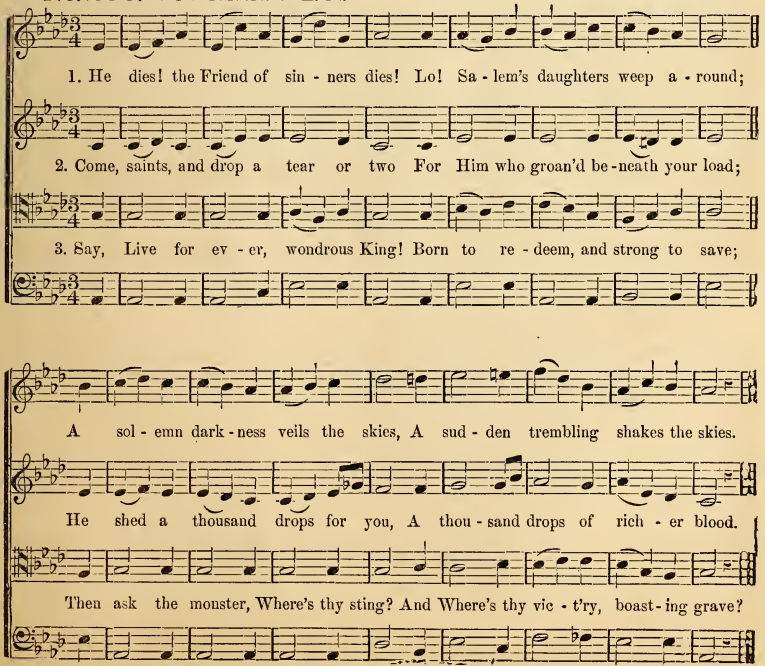
No. 205. WHEN MEN FORGET.

Explain DAL SEGNO. (D. S.)

8:
1. When men for - get their love of gold, And love their hon - or more;
When truth's the on - ly cur - rent coin, And count-ed o'er and o'er;
for the great - est good, their work From day to day is done;
8:
2. When "Love thy God with all thy might, Thy neighbor as thy - self,"
Shall from the fi - bre of each mind, Its ver - y warp and woof,
will the glo - rious e - ra come, When none shall fear to die.

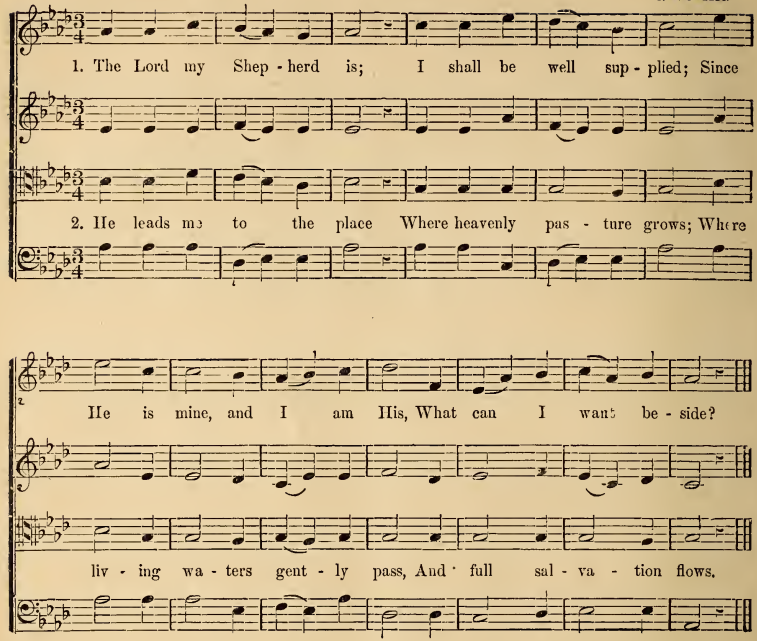
WHEN MEN FORGET. Concluded.

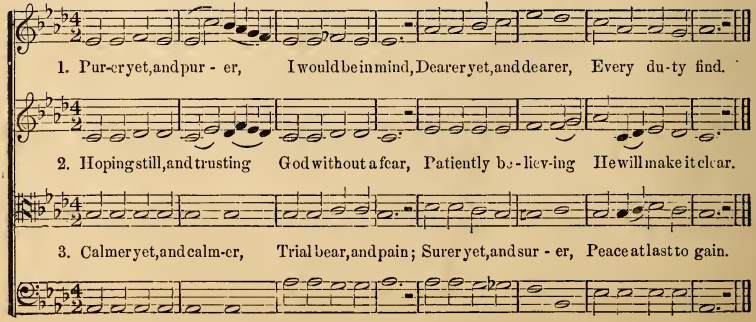

D.S.
When men love free - dom for its sake, For all as well as one, And
D.S.
D.S.
When men throw self a - side, and live For some just pur - pose high— Then
D.S.

No. 206. TOWNSEND. L. M. W. A. LAFFERTY.

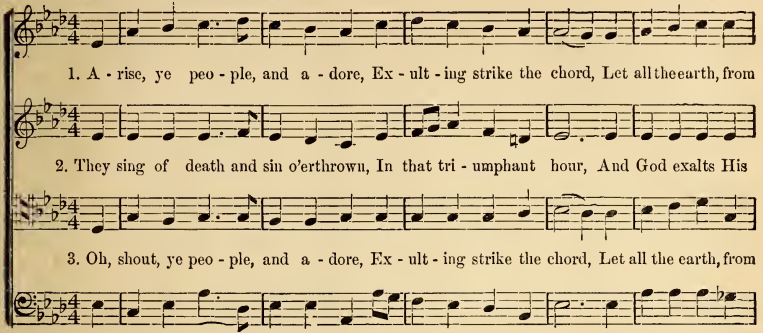

1. He dies! the Friend of sin - ners dies! Lo! Sa - lem's daughters weep a - round;
2. Come, saints, and drop a tear or two For Him who groan'd be - neath your load;
3. Say, Live for ev - er, wondrous King! Born to re - deem, and strong to save;
A sol - emn dark - ness veils the skies, A sud - den trembling shakes the skies.
He shed a thousand drops for you, A thou - sand drops of rich - er blood.
Then ask the monster, Where's thy sting? And Where's thy vic - t'ry, boast - ing grave?

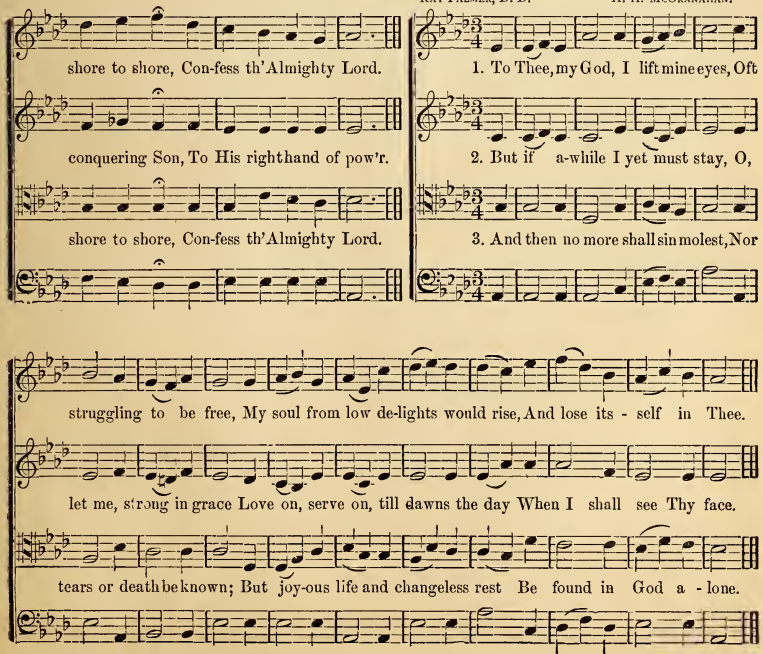
No. 207. THE LORD MY SHEPHERD IS.


I. B. Sweney.
1. The Lord my Shep - herd is; I shall be well sup - plied; Since
2. He leads me to the place Where heavenly pas - ture grows; Where
He is mine, and I am His, What can I want be - side?
liv - ing wa - ters gent - ly pass, And full sal - va - tion flows.

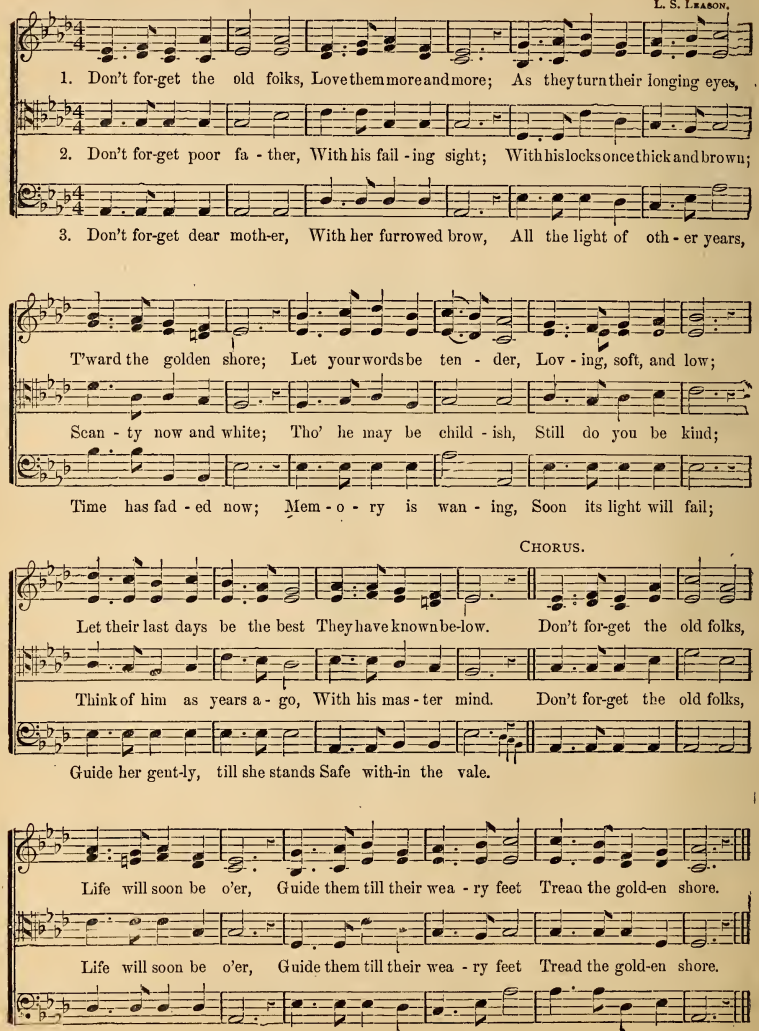
No. 208. PURER YET.

1. Pur-er yet, and pur - er, I would be in mind, Dearer yet, and dearer, Every du-ty find.
2. Hoping still, and trusting God without a fear, Patiently be-liev-ing He will make it clear.
3. Calmer yet, and calm-er, Trial bear, and pain; Surer yet, and sur - er, Peace at last to gain.

No. 209. HARBOR. 8s & 7s. J. W. ROBINSON.


1. A - rise, ye peo - ple, and a - dore, Ex - ult - ing strike the chord, Let all the earth, from
2. They sing of death and sin o'erthrown, In that tri - umphant hour, And God exalts His
3. Oh, shout, ye peo - ple, and a - dore, Ex - ult - ing strike the chord, Let all the earth, from

No. 210. SUPREMELY BLEST C. M.
RAY PALMER, D. D. H. H. MCGRANAHAN.

shore to shore, Con-fess th'Almighty Lord.
conquering Son, To His right hand of pow'r.
shore to shore, Con-fess th'Almighty Lord.
1. To Thee, my God, I lift mine eyes, Oft
2. But if a-while I yet must stay, O,
3. And then no more shall sin molest, Nor
struggling to be free, My soul from low de-lights would rise, And lose its - self in Thee.
let me, strong in grace Love on, serve on, till dawns the day When I shall see Thy face.
tears or death be known; But joy-ous life and changeless rest Be found in God a - lone.

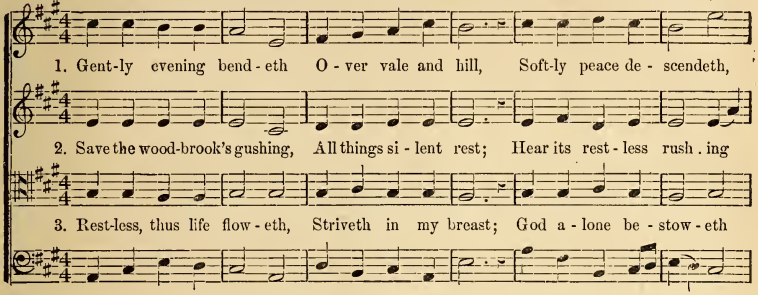
No. 211. DON'T FORGET THE OLD FOLKS.

L. S. LEASON.

1. Don't for-get the old folks, Love them more and more; As they turn their longing eyes,
2. Don't for-get poor fa - ther, With his fail - ing sight; With his locks once thick and brown;
3. Don't for-get dear moth-er, With her furrowed brow, All the light of oth - er years,
T'ward the golden shore; Let your words be ten - der, Lov - ing, soft, and low;
Scan - ty now and white; Tho' he may be child - ish, Still do you be kind;
Time has fad - ed now; Mem - o - ry is wan - ing, Soon its light will fail;
CHORUS.
Let their last days be the best They have known be-low. Don't for-get the old folks,
Think of him as years a - go, With his mas - ter mind. Don't for-get the old folks,
Guide her gent-ly, till she stands Safe with-in the vale.
Life will soon be o'er, Guide them till their wea - ry feet Tread the gold-en shore.
Life will soon be o'er, Guide them till their wea - ry feet Tread the gold-en shore.

No. 212. GENTLY EVENING BENDETH.

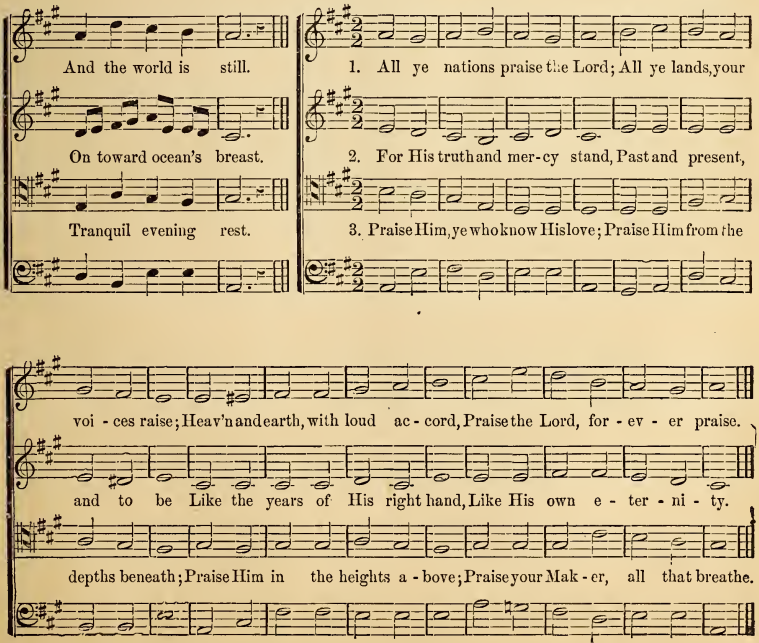
Explain the KEY OF A. Also that it is represented exactly like the KEY OF A FLAT.

ARR. from RINCK.


1. Gent-ly evening bend - eth O - ver vale and hill, Soft-ly peace de - scendeth,
2. Save the wood-brook's gushing, All things si - lent rest; Hear its rest - less rush . ing
3. Rest-less, thus life flow - eth, Striveth in my breast; God a - lone be - stow - eth

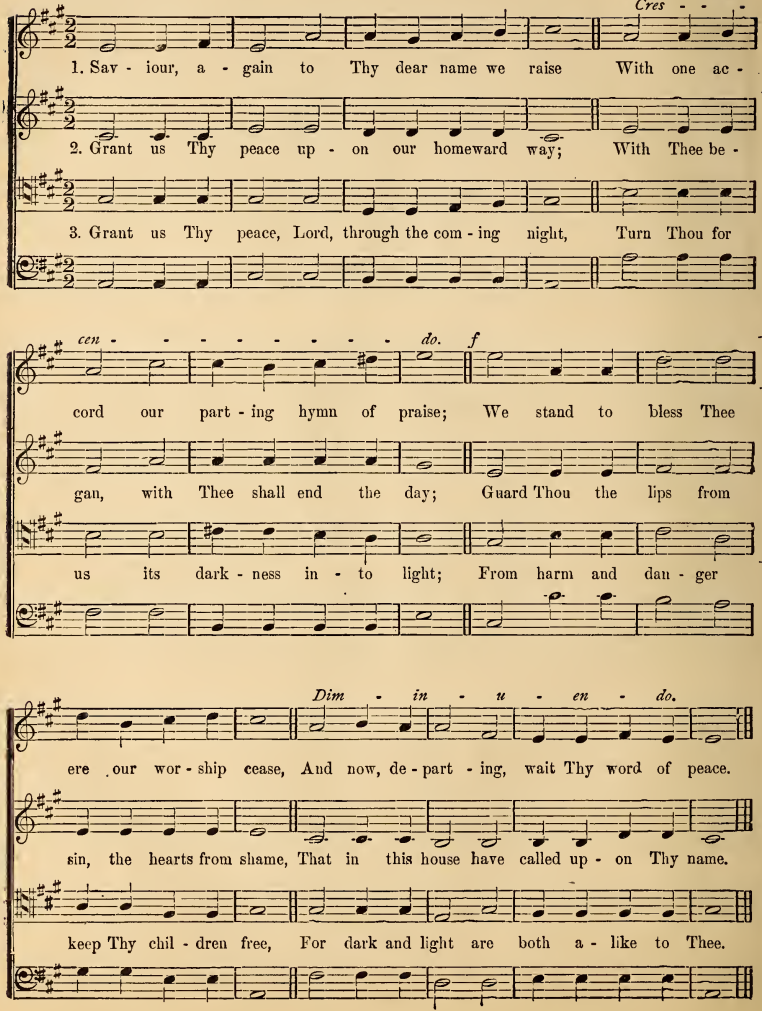
No. 213. MADIE. 7s.

W. A. LAFFERTY.


And the world is still.
On toward ocean's breast.
Tranquil evening rest.
1. All ye nations praise the Lord; All ye lands, your
2. For His truth and mer-cy stand, Past and present,
3. Praise Him, ye who know His love; Praise Him from the
voi - ces raise; Heav'n and earth, with loud ac - cord, Praise the Lord, for - ev - er praise.
and to be Like the years of His right hand, Like His own e - ter - ni - ty.
depths beneath; Praise Him in the heights a - bove; Praise your Mak - er, all that breathe.

No. 214. SAVIOUR, AGAIN TO THY DEAR NAME.

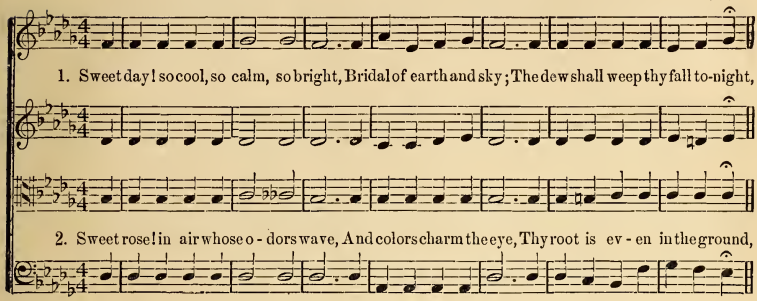
JOHN ELLERTON, 1861. E. J. HOPKINS, 1866.


Cres - - -
1. Sav - iour, a - gain to Thy dear name we raise With one ac -
2. Grant us Thy peace up - on our homeward way; With Thee be -
3. Grant us Thy peace, Lord, through the com - ing night, Turn Thou for
cen - - - - - - - - - do. f
cord our part - ing hymn of praise; We stand to bless Thee
gan, with Thee shall end the day; Guard Thou the lips from
us its dark - ness in - to light; From harm and dan - ger
Dim - in - u - en - do.
ere our wor - ship cease, And now, de - part - ing, wait Thy word of peace.
sin, the hearts from shame, That in this house have called up - on Thy name.
keep Thy chil - dren free, For dark and light are both a - like to Thee.

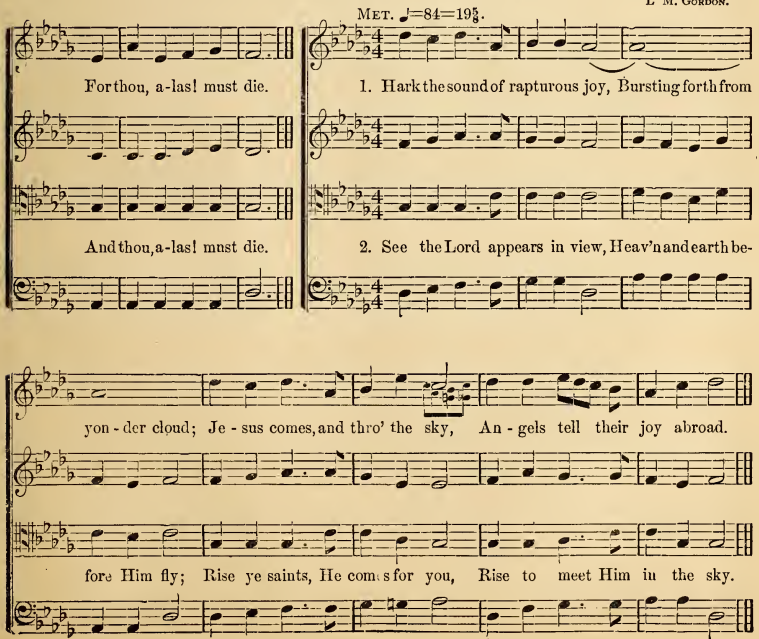
No. 215. SWEET DAY.

Explain the KEY OF D FLAT. Also explain the DOUBLE FLAT. (*See Tenor.*)

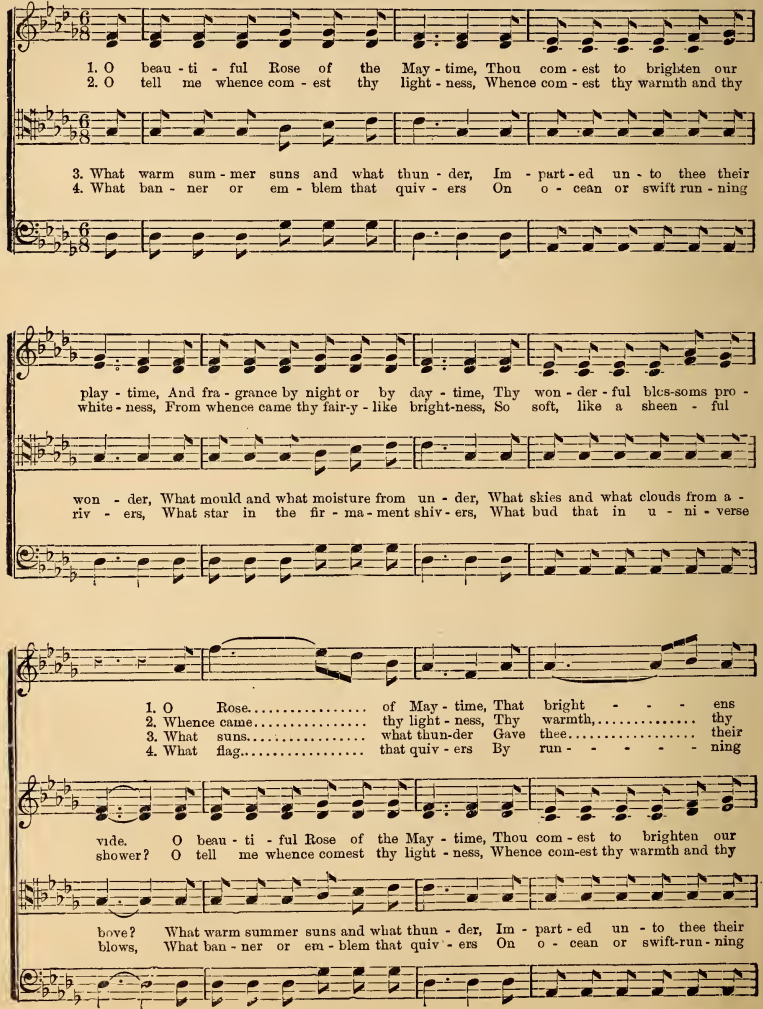
D. K.

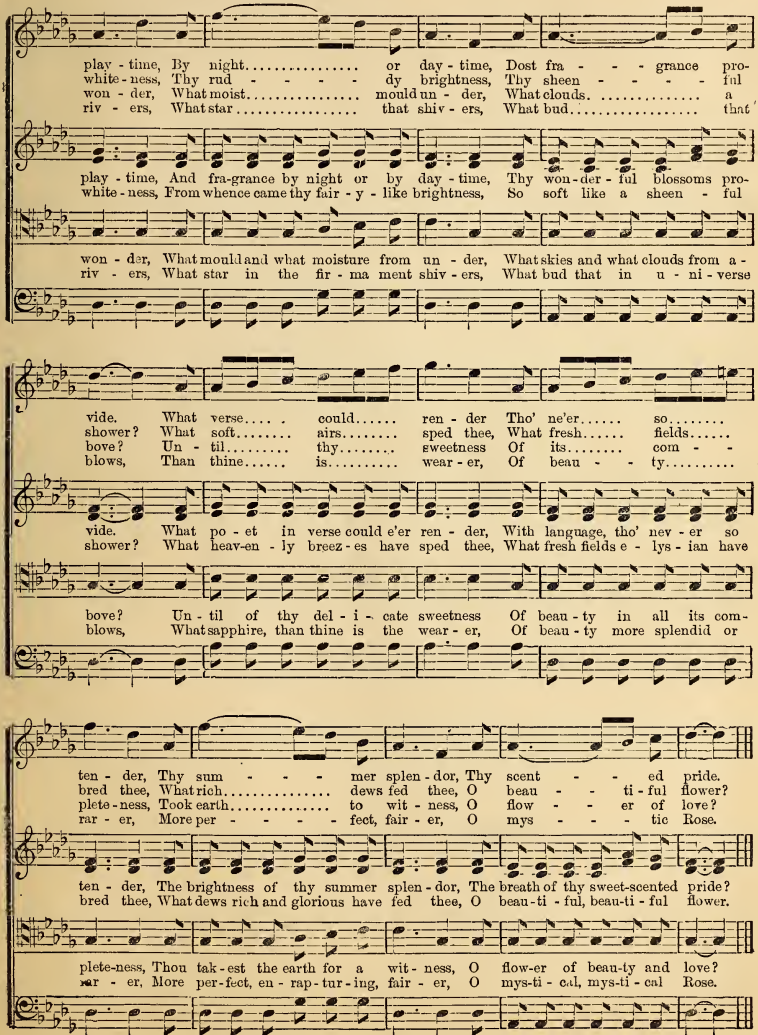

1. Sweet day! so cool, so calm, so bright, Bridal of earth and sky; The dew shall weep thy fall to-night,
2. Sweet rose! in air whose o - dors wave, And colors charm the eye, Thy root is ev - en in the ground,

No. 216. LANG. 7s.

L. M. GORDON.

MET. ♩=84=19⅝.
For thou, a-las! must die.
And thou, a-las! must die.
1. Hark the sound of rapturous joy, Bursting forth from
2. See the Lord appears in view, Heav'n and earth be-
yon - der cloud; Je - sus comes, and thro' the sky, An - gels tell their joy abroad.
fore Him fly; Rise ye saints, He comes for you, Rise to meet Him in the sky.

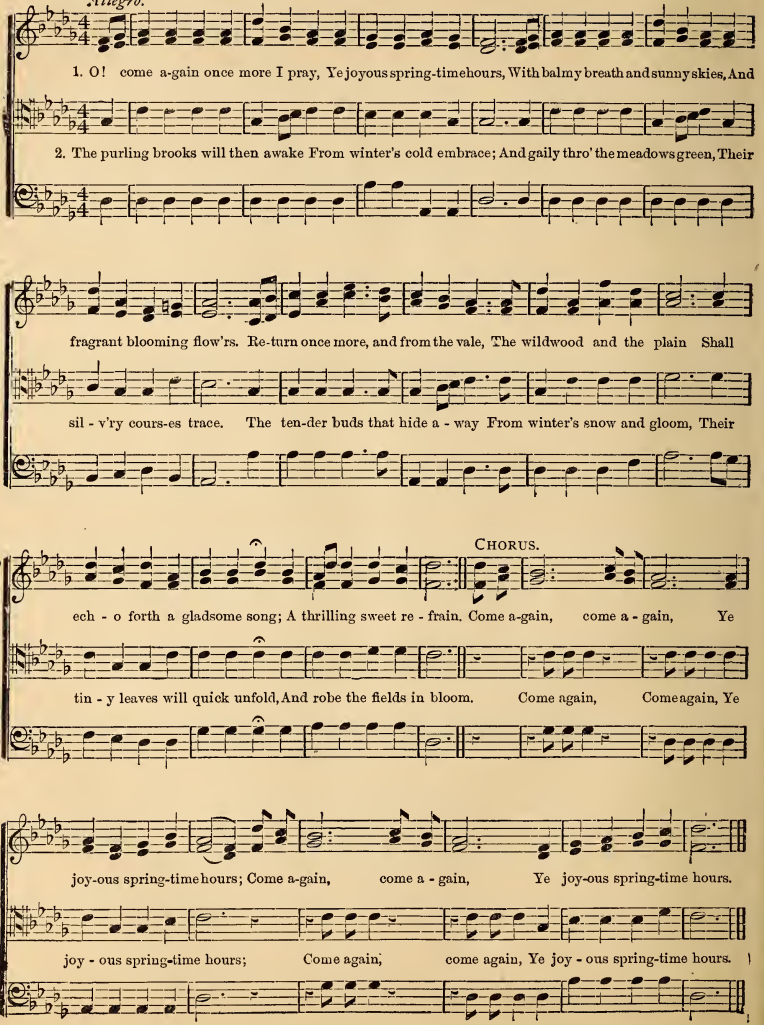
No. 217. O ROSE OF MAY-TIME.

Words arr. by P. M.

1. O beau - ti - ful Rose of the May - time, Thou com - est to brighten our
2. O tell me whence com - est thy light - ness, Whence com - est thy warmth and thy
3. What warm sum - mer suns and what thun - der, Im - part - ed un - to thee their
4. What ban - ner or em - blem that quiv - ers On o - cean or swift run - ning
play - time, And fra - grance by night or by day - time, Thy won - der - ful blos-soms pro -
white - ness, From whence came thy fair-y - like bright-ness, So soft, like a sheen - ful
won - der, What mould and what moisture from un - der, What skies and what clouds from a -
riv - ers, What star in the fir - ma - ment shiv - ers, What bud that in u - ni - verse
1. O Rose..... of May - time, That bright - - - - ens
2. Whence came..... thy light - ness, Thy warmth,..... thy
3. What suns..... what thun-der Gave thee..... their
4. What flag..... that quiv - ers By run - - - - - ning
vide. O beau - ti - ful Rose of the May - time, Thou com - est to brighten our
shower? O tell me whence comest thy light - ness, Whence com-est thy warmth and thy
bove? What warm summer suns and what thun - der, Im - part - ed un - to thee their
blows, What ban - ner or em - blem that quiv - ers On o - cean or swift-run - ning

O ROSE OF MAY-TIME.—Concluded.

play - time, By night..... or day - time, Dost fra - - - grance pro-
white - ness, Thy rud - - - - dy brightness, Thy sheen - - - - - ful
won - der, What moist..... mould un - der, What clouds..... a
riv - ers, What star..... that shiv - ers, What bud..... that
play - time, And fra-grance by night or by day - time, Thy won - der - ful blossoms pro-
white - ness, From whence came thy fair - y - like brightness, So soft like a sheen - ful
won - der, What mould and what moisture from un - der, What skies and what clouds from a -
riv - ers, What star in the fir - ma ment shiv - ers, What bud that in u - ni - verse
vide. What verse..... could..... ren - der Tho' ne'er..... so.....
shower? What soft..... airs..... sped thee, What fresh..... fields.....
bove? Un - til..... thy..... sweetness Of its..... com - -
blows, Than thine..... is..... wear - er, Of beau - - ty.....
vide. What po - et in verse could e'er ren - der, With language, tho' nev - er so
shower? What heav-en - ly breez - es have sped thee, What fresh fields e - lys - ian have
bove? Un - til of thy del - i - cate sweetness Of beau - ty in all its com-
blows, What sapphire, than thine is the wear - er, Of beau - ty more splendid or
ten - der, Thy sum - - - mer splen - dor, Thy scent - - ed pride.
bred thee, What rich..... dews fed thee, O beau - - ti - ful flower?
plete - ness, Took earth..... to wit - ness, O flow - - er of love?
rar - er, More per - - - - fect, fair - er, O mys - - - tic Rose.
ten - der, The brightness of thy summer splen - dor, The breath of thy sweet-scented pride?
bred thee, What dews rich and glorious have fed thee, O beau - ti - ful, beau - ti - ful flower.
plete-ness, Thou tak - est the earth for a wit - ness, O flow-er of beau-ty and love?
rar - er, More per-fect, en - rap - tur - ing, fair - er, O mys-ti - cal, mys-ti - cal Rose.

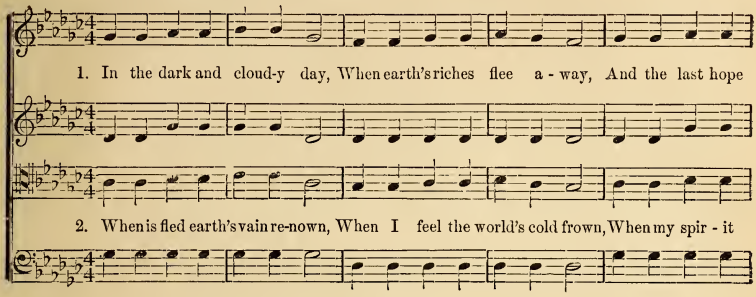
No. 218. COME AGAIN. H. A. LEWIS.

Allegro.


1. O! come a-gain once more I pray, Ye joyous spring-time hours, With balmy breath and sunny skies, And
2. The purling brooks will then awake From winter's cold embrace; And gaily thro' the meadows green, Their
fragrant blooming flow'rs. Re-turn once more, and from the vale, The wildwood and the plain Shall
sil - v'ry cours-es trace. The ten-der buds that hide a - way From winter's snow and gloom, Their
CHORUS.
ech - o forth a gladsome song; A thrilling sweet re - frain. Come a-gain, come a - gain, Ye
tin - y leaves will quick unfold, And robe the fields in bloom. Come again, Come again, Ye
joy-ous spring-time hours; Come a-gain, come a - gain, Ye joy-ous spring-time hours.
joy - ous spring-time hours; Come again, come again, Ye joy - ous spring-time hours.

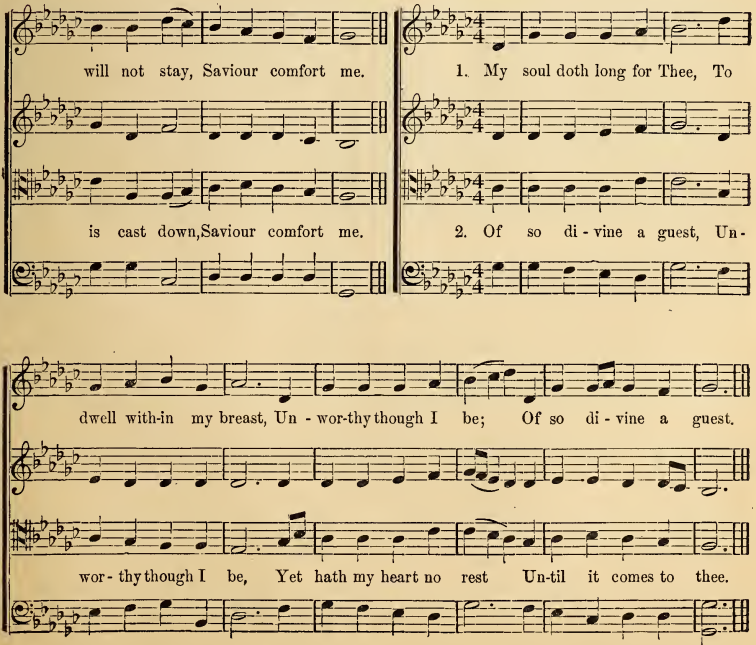
No. 219. SAVIOUR COMFORT ME.

Explain the KEY OF G FLAT. O.


1. In the dark and cloud-y day, When earth's riches flee a - way, And the last hope
2. When is fled earth's vain re-nown, When I feel the world's cold frown, When my spir - it

No. 220. DESIRE. 6s.

FRANK FOREST.


will not stay, Saviour comfort me.
is cast down, Saviour comfort me.
1. My soul doth long for Thee, To
2. Of so di - vine a guest, Un-
dwell with-in my breast, Un - wor-thy though I be; Of so di - vine a guest.
wor - thy though I be, Yet hath my heart no rest Un-til it comes to thee.

THROUGHOUT the Senior Grade every piece should be practiced by syllables until all its tones are sung in time and in tune, and all modulations well understood. Less haste will bring greater speed, for every piece which is *well* learned imparts an added strength to the learner, which will be of great assistance in overcoming the obstacles of all future efforts.

The writer is of the opinion that the entire Grade should first be *sung by syllables*, all being obliged to beat the time, then return and apply the words, with expression, etc. There is great danger in abandoning syllables and beating too soon, as all are apt to blunder through once, and, with quick ears, catch their several parts by rote, and sing very well the second time, thus passing for readers, whereas, if left to their own powers, unsustained by an instrument, they would make sorry work of reading.

When the syllable names are thoroughly impressed upon the mind as names of *tone-relations*, the learner has progressed a long way toward an intelligent knowledge of tone-combinations, without which no one can be called a good reader, for a good reader should always know what relation the tone which he is singing sustains to the TONIC. Two terms cannot be called a long time to be confined to the practice of syllables and beating, if, in those two terms, the pupils shall have acquired a knowledge of tone-relationships.

In all cases in this grade (as in the Junior grade) the study should be without instrumental accompaniment, the teacher merely giving them the pitch MIDDLE C, and obliging the class to go from that pitch to their new TONIC, spell the tonic chord and at once spread out to their several pitches in the first chord of the piece they are about to study. And after going through with the piece once or twice, require them to spell and pronounce the Tonic Chord, then compare the pitch with the correct tone on the instrument, thus clearly showing any deviation from pitch while studying. This plan, persistently adhered to in the study of every piece, will have a telling effect upon the intelligence of the singers, the almost immediate results of which will be extremely satisfactory.

The first few minutes of each lesson should be spent in Practising Scales and Chords. The following plan is used in our Church Choral Unions, and may be of use to conductors:

1st. All sing the pitch C from memory, and then compare it with the instrument.
2d. The Diatonic Major Scale ascending and descending.
3d. The Diatonic Minor Scale (Harmonic) from same pitch, up and down.
4th. The Melodic Minor up and down (always starting on C.)
5th. Up with major and down with harmonic minor.
6th. Up with harmonic minor and down with major.
7th. Up with major, down with melodic minor.
8th. Up with melodic minor and down with major.
9th. Up with harmonic minor and down with melodic minor.
10th. Up with the melodic minor and down with harmonic minor.
11th. Spell and pronounce the TONIC CHORD forward and backward.
12th. Spell and pronounce the Super-Tonic Chord forward and backward.
13th. Spell and pronounce the Mediant Chord forward and backward.
14th. Spell and pronounce the Sub-Dominant Chord forward and backward.
15th. Spell and pronounce the Dominant Chord forward and backward.
16th. Spell and pronounce the Dominant Chord in the lower octave.
17th. Spell and pronounce the Sub-Mediant Chord in the lower octave.
18th. Spell and pronounce the Sub-Tonic Chord (resolving it into the Tonic Chord).
19th. Spell, pronounce and resolve the Dominant 7th chord major.
20th. The same spelled backward.
21st. Spell and pronounce the Dominant 7th of the minor key (mi, si, ti, re) resolving it into the minor TONIC.
22d. Again spell, pronounce and resolve the major Dom. 7th. (These dominant 7th chords should always begin on the pitch C.)
23d. Spell, pronounce and resolve the Diminished 7th chord (always spelling it backward, fa, re, ti, si). At first this Diminished 7th chord should follow the Dominant 7th chord, as its tones are the same (with one exception), it will be much more easily comprehended.

The practice of the above schedule will require only about 8 minutes, and should be strictly adhered to at the opening of each lesson, *without variation*. After which—

24th. Turn to Exercises in Rhythmics, page 146, and sing the first four numbers, each lesson commencing at the first number and going one number further, and when done with them (which will be at about the 8th or 9th lesson)—
25th. Turn to the Cadences, page 149, and sing three or four numbers each lesson until all are familiar; then—
26th. Turn to Choir and Chorus drill, page 150, and practice four or five formulas each lesson.

Thus the first 16 or 20 minutes of each lesson will be spent in the most profitable manner possible, after which proceed with the study of the following pages in the order therein set forth.

At No. 227, page 116, it becomes necessary to explain COMPLEMENTARY SIGNATURES, which may be done as follows:—Complementary signatures are those which indicate two different keys that are represented by the same degrees of the staff (as E, 4 sharps, and E flat, 3 flats). Sharp signatures always have their complements in flat signatures, and *vice versa*, the united number of signs being *seven*, thus:

Sharps.....	1	2	3	4	5	6
Flats.....	6	5	4	3	2	1
	7	7	7	7	7	7

To find the complement of any given signature, subtract the number of its signs from *seven*, and the remainder (in the opposite kind of signs) will be the desired complement. e. g. What is the complementary signature of two sharps? Ans. Two from seven leave five, hence five flats and two sharps are complementary signatures.

Practical teachers will at once see the usefulness of this with classes—for having once learned to read, for instance in F (one flat), they can read equally well in F sharp (six sharps). The fact, however, should not be lost sight of, that the two keys involved by complementary signatures are not alike in anything except the representation, and that the doctrine of complementary signatures is only useful while learning to read.

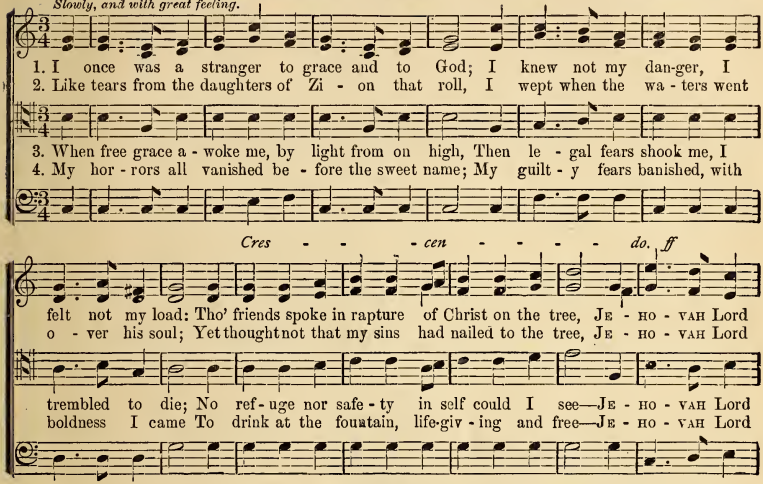
H. R. PALMER.

NEW YORK, Sept., 1880.

No. 221. I ONCE WAS A STRANGER.

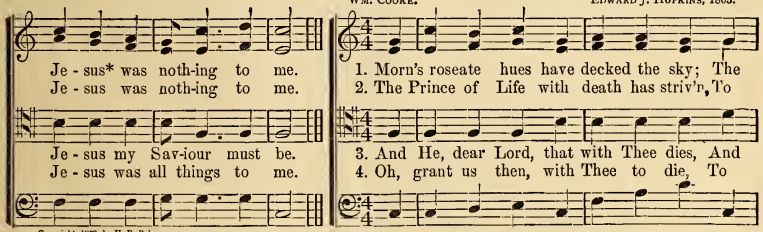
H. R. PALMER.

NOTE.—Before studying the three following pages—review all the four part tunes from page 20 to page 49.


Slowly, and with great feeling.
1. I once was a stranger to grace and to God; I knew not my dan-ger, I
felt not my load: Tho' friends spoke in rapture of Christ on the tree, JE - HO - VAH Lord
2. Like tears from the daughters of Zi - on that roll, I wept when the wa - ters went
o - ver his soul; Yet thought not that my sins had nailed to the tree, JE - HO - VAH Lord
3. When free grace a - woke me, by light from on high, Then le - gal fears shook me, I
trembled to die; No ref - uge nor safe - ty in self could I see—JE - HO - VAH Lord
4. My hor - rors all vanished be - fore the sweet name; My guilt - y fears banished, with
boldness I came To drink at the fountain, life-giv - ing and free—JE - HO - VAH Lord
Cres - - - cen - - - - do. ff

No. 222. MORN'S ROSEATE HUES.

WM. COOKE. EDWARD J. HOPKINS, 1863.


Je - sus* was noth-ing to me.
Je - sus was noth-ing to me.
1. Morn's roseate hues have decked the sky; The
2. The Prince of Life with death has striv'n, To
Je - sus my Sav-iour must be.
Je - sus was all things to me.
3. And He, dear Lord, that with Thee dies, And
4. Oh, grant us then, with Thee to die, To

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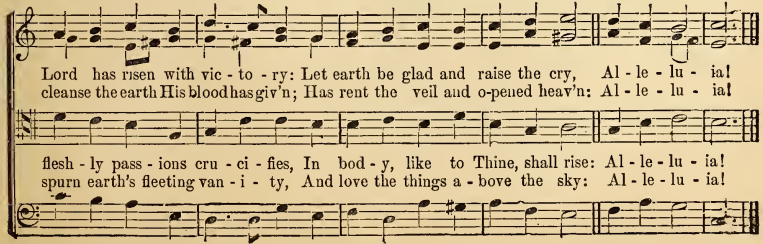
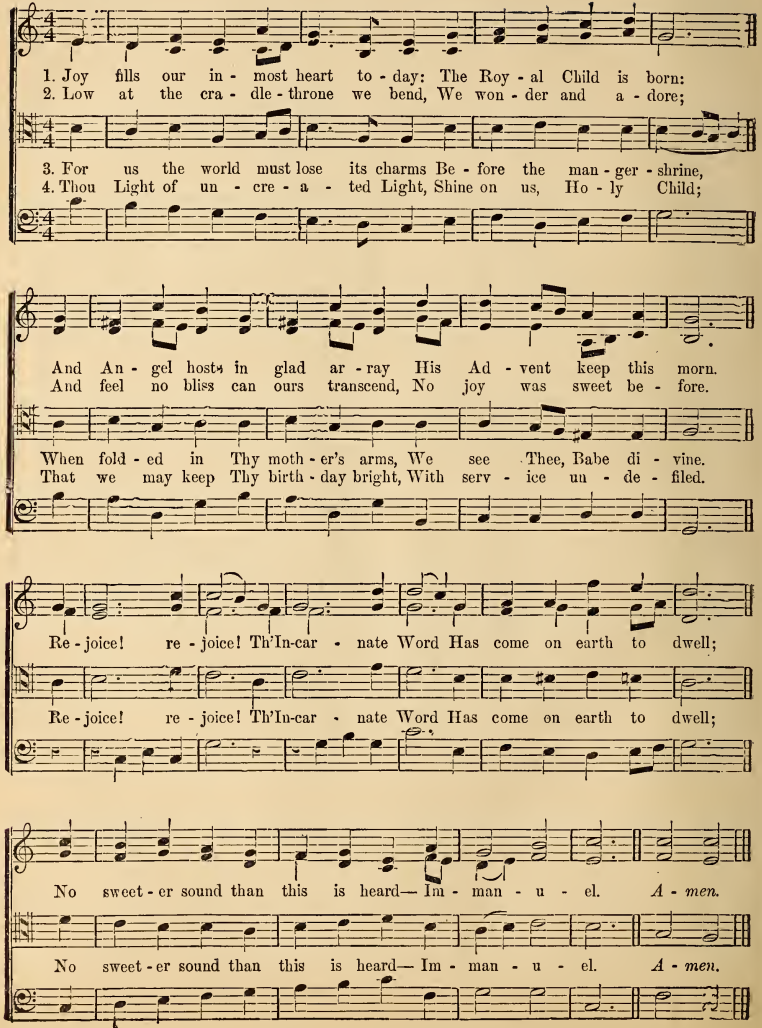
* I have thought it better to insert the words "Lord Jesus," instead of the Hebrew word, Tsid-ke-nu (the Lord of righteousness), which occurs in the original.—H. R. P.

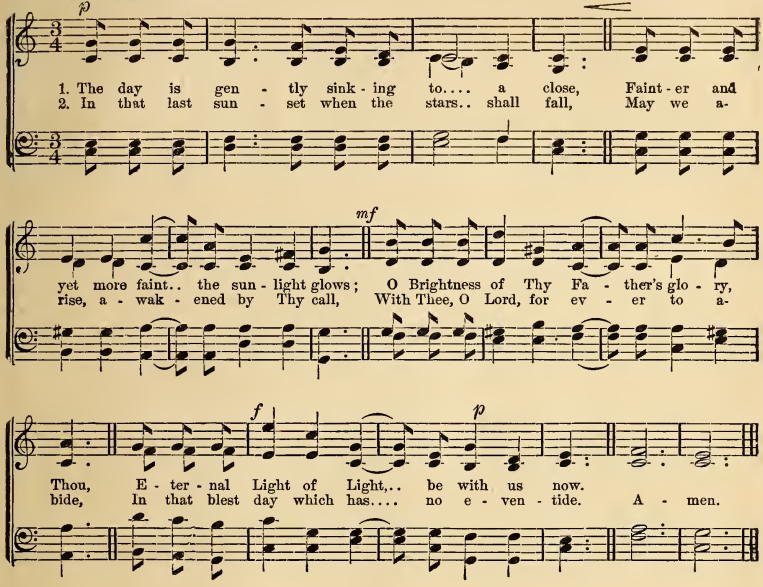

Lord has risen with vic - to - ry: Let earth be glad and raise the cry, Al - le - lu - ia!
cleanse the earth His blood has giv'n; Has rent the veil and o-pened heav'n: Al - le - lu - ia!
flesh - ly pass - ions cru - ci - fies, In bod - y, like to Thine, shall rise: Al - le - lu - ia!
spurn earth's fleeting van - i - ty, And love the things a - bove the sky: Al - le - lu - ia!

No. 223. JOY FILLS OUR INMOST HEART.

SAMUEL SMITH.

1. Joy fills our in - most heart to - day: The Roy - al Child is born:
2. Low at the cra - dle - throne we bend, We won - der and a - dore;
3. For us the world must lose its charms Be - fore the man - ger - shrine,
4. Thou Light of un - cre - a - ted Light, Shine on us, Ho - ly Child;
And An - gel hosts in glad ar - ray His Ad - vent keep this morn.
And feel no bliss can ours transcend, No joy was sweet be - fore.
When fold - ed in Thy moth - er's arms, We see Thee, Babe di - vine.
That we may keep Thy birth - day bright, With serv - ice un - de - filed.
Re - joice! re - joice! Th'In-car - nate Word Has come on earth to dwell;
Re - joice! re - joice! Th'In-car - nate Word Has come on earth to dwell;
No sweet - er sound than this is heard— Im - man - u - el. *A - men.*
No sweet - er sound than this is heard— Im - man - u - el. *A - men.*

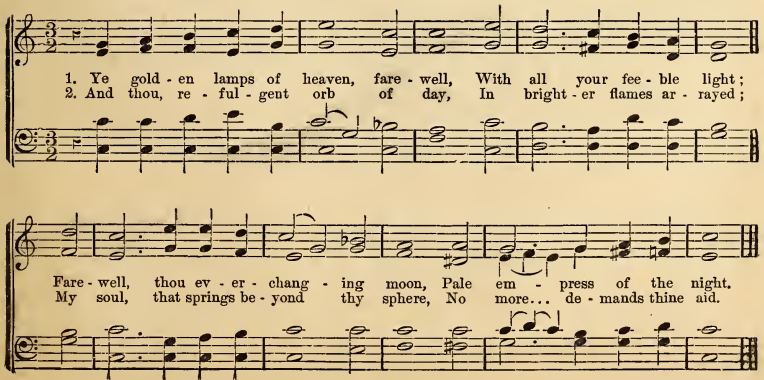
No. 224. EMMAUS. 10s.

Christopher Wordsworth, 1862. John Goss, 1872.


p
1. The day is gen - tly sink - ing to.... a close, Faint - er and
2. In that last sun - set when the stars.. shall fall, May we a-
mf
yet more faint.. the sun - light glows; O Brightness of Thy Fa - ther's glo - ry,
rise, a - wak - ened by Thy call, With Thee, O Lord, for ev - er to a-
f
p
Thou, E - ter - nal Light of Light,.. be with us now.
bide, In that blest day which has.... no e - ven - tide. A - men.

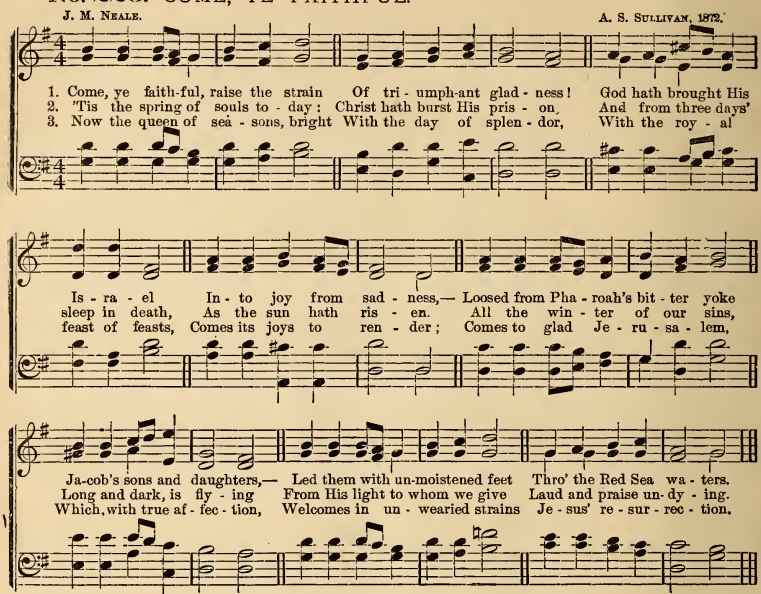
No. 225. MERTON. C. M.

Gen. H. K. Oliver, 1842.


1. Ye gold - en lamps of heaven, fare - well, With all your fee - ble light;
2. And thou, re - ful - gent orb of day, In bright - er flames ar - rayed;
Fare - well, thou ev - er - chang - ing moon, Pale em - press of the night.
My soul, that springs be - yond thy sphere, No more... de - mands thine aid.

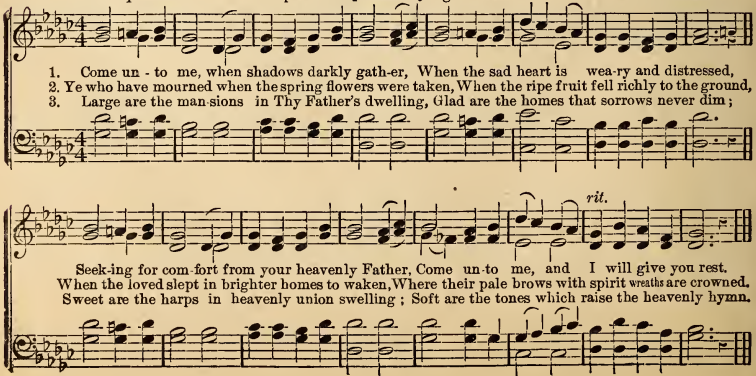
NOTE.—Before studying the three following pages review pages 50 to 59 inclusive.

No. 226. COME, YE FAITHFUL.

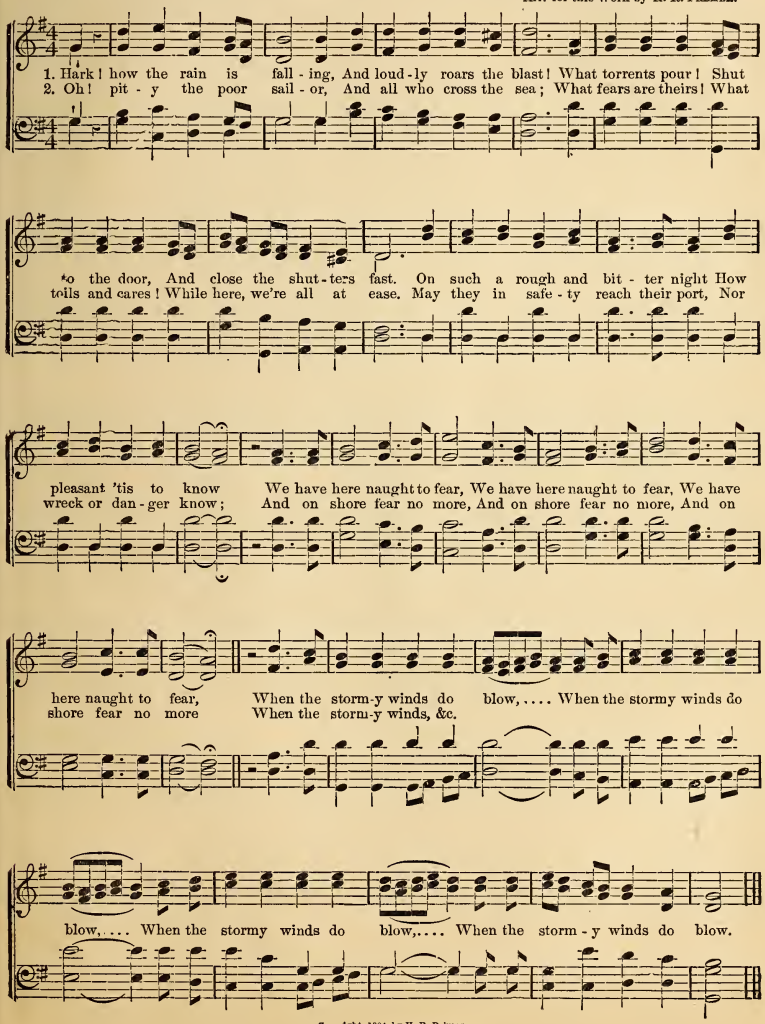
J. M. NEALE. A. S. SULLIVAN, 1872.

1. Come, ye faith-ful, raise the strain Of tri - umph-ant glad - ness! God hath brought His
2. 'Tis the spring of souls to - day: Christ hath burst His pris - on And from three days'
3. Now the queen of sea - sons, bright With the day of splen - dor, With the roy - al
Is - ra - el In - to joy from sad - ness,— Loosed from Pha - roah's bit - ter yoke
sleep in death, As the sun hath ris - en. All the win - ter of our sins,
feast of feasts, Comes its joys to ren - der; Comes to glad Je - ru - sa - lem,
Ja-cob's sons and daughters,— Led them with un-moistened feet Thro' the Red Sea wa - ters.
Long and dark, is fly - ing From His light to whom we give Laud and praise un-dy - ing.
Which, with true af - fec - tion, Welcomes in un - wearied strains Je - sus' re - sur - rec - tion.

No. 227. CRESTON. 11s & 10s.

With Expression. Explain Complementary signatures. MATE L. RICKEY.


1. Come un - to me, when shadows darkly gath-er, When the sad heart is wea-ry and distressed,
2. Ye who have mourned when the spring flowers were taken, When the ripe fruit fell richly to the ground,
3. Large are the man-sions in Thy Father's dwelling, Glad are the homes that sorrows never dim;
rit.
Seek-ing for com-fort from your heavenly Father, Come un-to me, and I will give you rest.
When the loved slept in brighter homes to waken, Where their pale brows with spirit wreaths are crowned.
Sweet are the harps in heavenly union swelling; Soft are the tones which raise the heavenly hymn.

No. 228, WHEN THE STORMY WINDS DO BLOW.

Arr. for this Work by H. R. PALMER.

1. Hark! how the rain is fall - ing, And loud - ly roars the blast! What torrents pour! Shut
2. Oh! pit - y the poor sail - or, And all who cross the sea; What fears are theirs! What
to the door, And close the shut - ters fast. On such a rough and bit - ter night How
toils and cares! While here, we're all at ease. May they in safe - ty reach their port, Nor
pleasant 'tis to know We have here naught to fear, We have here naught to fear, We have
wreck or dan - ger know; And on shore fear no more, And on shore fear no more, And on
here naught to fear, When the storm-y winds do blow, ... When the stormy winds do
shore fear no more When the storm-y winds, &c.
blow, ... When the stormy winds do blow, ... When the storm - y winds do blow.

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No. 229. WRECKS OF THE PAST.

Explain SYNCOPATION.

Words by Sir CINGLE BITTS. Music by HERR. H. ARNESS.

1. I'm thinking of No-ra, my dar-ling, my own; Her bright eye still haunts me tho'
gai-ly I led her the hill-side a-long, The en-vy su-preme of the
D. C. foot-fall was mu-sic, her bear-ing a queen, A fair-er than No-ra, I

2. O'er mountain and val-ley we gai-ly did go, By for-est cool shaded, or
sum-mer and win-ter, by night and by day, Oh, nev-er did No-ra with
D. C. shrouded in dark-ness that sad day must be That part-ed my No-ra, dear

3. My home now is lone-ly since No-ra has fled, Its (s)ta-ble for-sak-en, no
brief *line* I'm hold-ing, but no *trace* I find To *hold back* my tears for my
D. C. sor-row I gaze on my No-ra's dis-tress, *At-tached to a wag-on marked*

1st time. *2d & 3d time.* *Fine.*

long years have flown Since
(OMIT.....) gaz-ing vil-lage throng. I loved her so dear-ly, tho'
(OMIT.....) nev-er yet have seen.

Fine.

dark riv-er's flow, In
(OMIT.....) out my pres-ence stray. Her dark wav-ing tress-es, her
(OMIT.....) No-ra, far from me.

light in it(s) shed; A
(OMIT.....) No-ra, poor and blind. I saw her on Broadway, her
(OMIT.....) *"Jones-es fast ex-press."*

D. C.

art-ful and shy, The mis-chief shone bright in her flash-ing black eye; Her

neck did a-dorn, With ac-cents so ten-der she called me at morn; But

D. C.

col-lar a-wry, A halt in her gait and a tear in her eye; In

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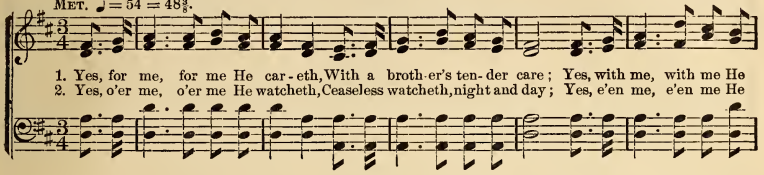
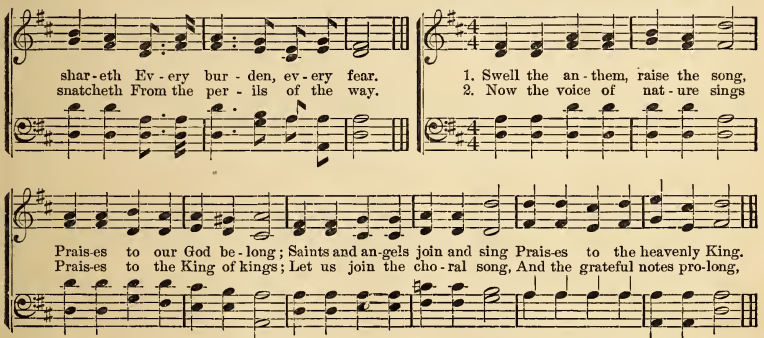
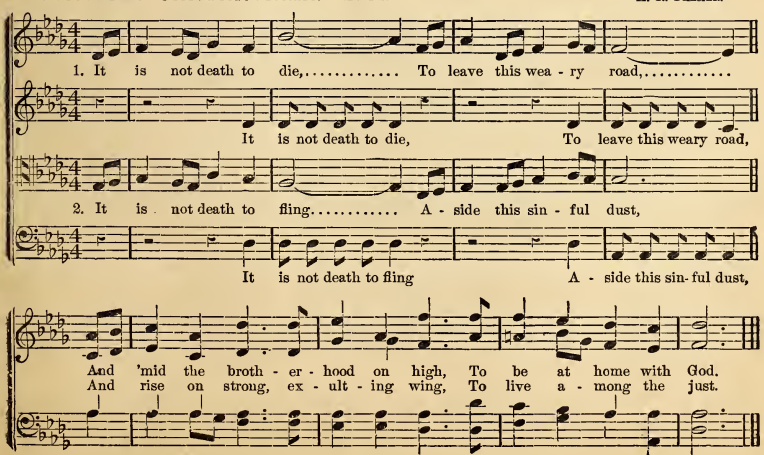
NOTE.—Before studying the three following pages, review pages 60 to 70 inclusive.

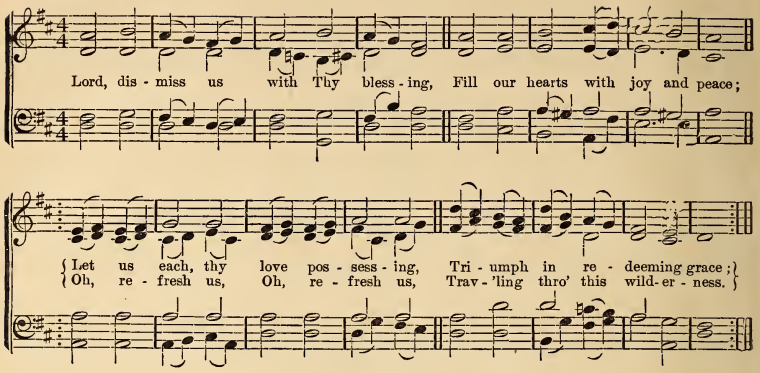
No. 230. FAMILY TREASURE. 8s & 7s. I. B. SWEEZY.

MET. ♩ = 54 = 48⅔.


1. Yes, for me, for me He car-eth, With a broth-er's ten-der care; Yes, with me, with me He
2. Yes, o'er me, o'er me He watcheth, Ceaseless watcheth, night and day; Yes, e'en me, e'en me He

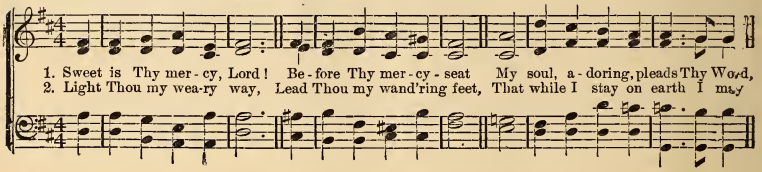
No. 231. MARY. F. F. FRENCH.

shar-eth Ev-ery bur-den, ev-ery fear.
snatcheth From the per-ils of the way.
1. Swell the an-them, raise the song,
2. Now the voice of nat-ure sings
Prais-es to our God be-long; Saints and an-gels join and sing Prais-es to the heavenly King.
Prais-es to the King of kings; Let us join the cho-ral song, And the grateful notes pro-long,

No. 232. CENTERVILLE. S. M. H. R. PALMER.

1. It is not death to die,..... To leave this wea-ry road,.....
It is not death to die, To leave this weary road,
2. It is not death to fling..... A-side this sin-ful dust,
It is not death to fling A-side this sin-ful dust,
And 'mid the broth-er-hood on high, To be at home with God.
And rise on strong, ex-ult-ing wing, To live a-mong the just.

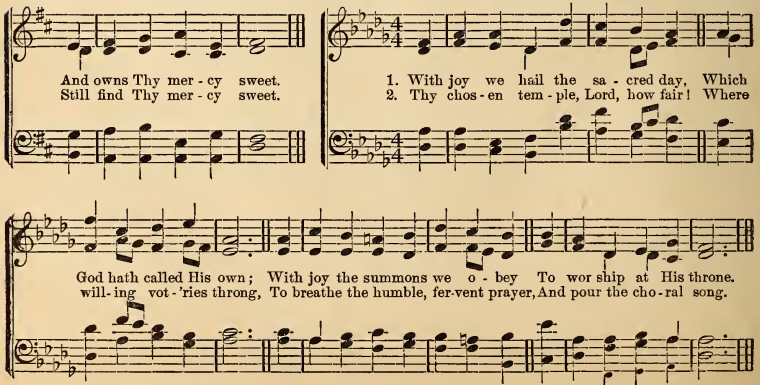
233. SICILY.

Lord, dis - miss us with Thy bless - ing, Fill our hearts with joy and peace;
Let us each, thy love pos - sess - ing, Tri - umph in re - deeming grace;
Oh, re - fresh us, Oh, re - fresh us, Trav - 'ling thro' this wild-er - ness.

234. SWEET IS THY MERCY, LORD.

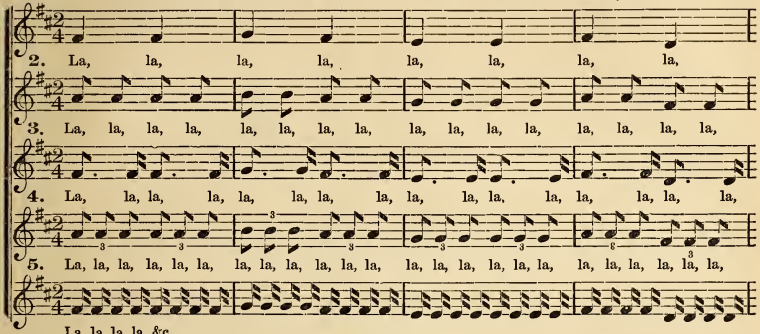
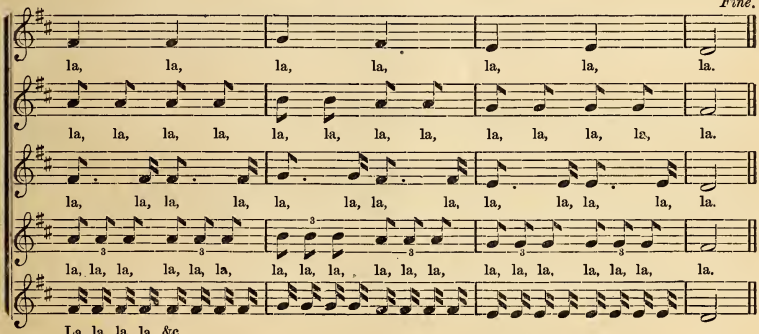
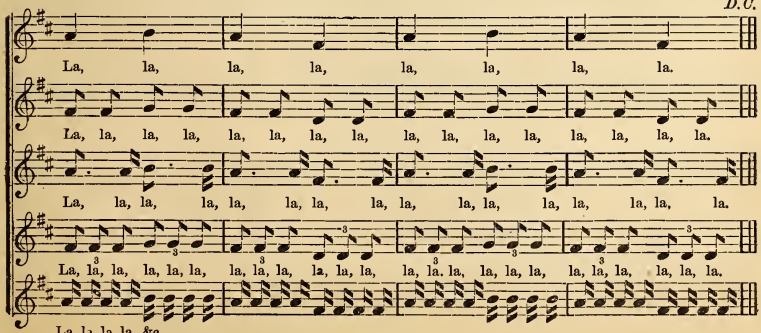
REV. JOHN SAMUEL BEWLEY MONSELL, LL.D, 1862. J. BARNBY, 1866.


1. Sweet is Thy mer - cy, Lord! Be - fore Thy mer - cy - seat My soul, a - doring, pleads Thy Word,
2. Light Thou my wea-ry way, Lead Thou my wand'ring feet, That while I stay on earth I may

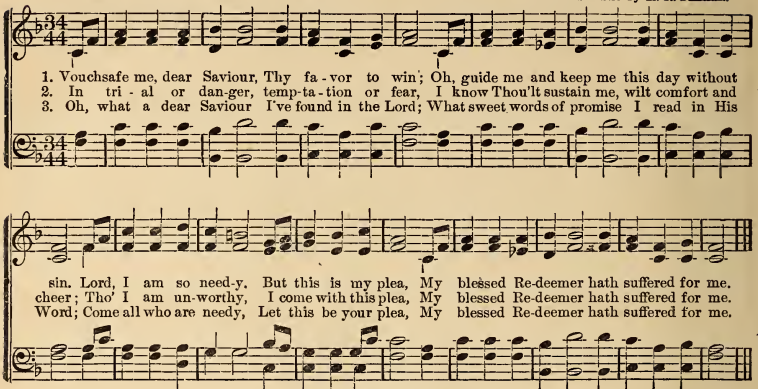
235. WITH JOY WE HAIL.

MISS HARRIET AUBER, 1829. JAMES TURLE, 1852.

And owns Thy mer - cy sweet.
Still find Thy mer - cy sweet.
1. With joy we hail the sa - cred day, Which
2. Thy chos - en tem - ple, Lord, how fair! Where
God hath called His own; With joy the summons we o - bey To wor ship at His throne.
will-ing vot-'ries throng, To breathe the humble, fer-vent prayer, And pour the cho-ral song.

No. 236. BOUNDING BILLOWS.

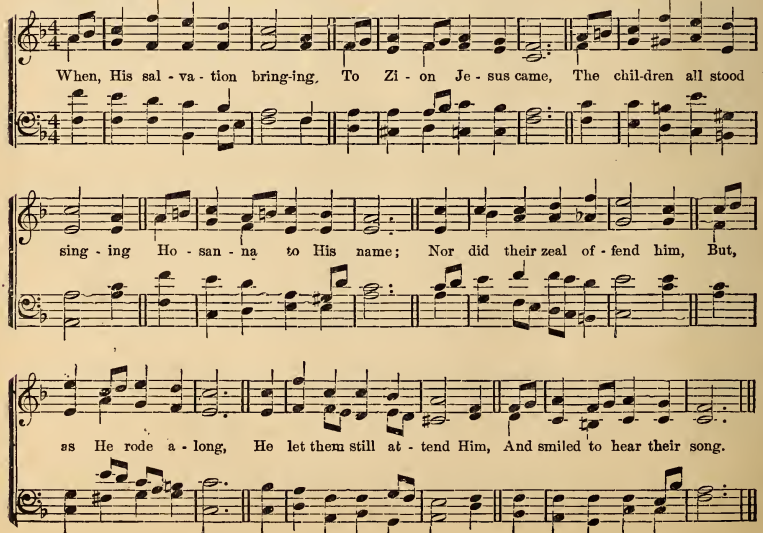
1. Exercise in DOUBLETS, TRIPLETS, and QUADRULETS. ARR. by W. A. LAFFERTY.

Fine.

D.C.

NOTE.—Before studying the following six pages review pages 72 to 80, inclusive.

No. 237. DAILY PRAYER.

Words and Music by H. R. PALMER.

1. Vouchsafe me, dear Saviour, Thy fa - vor to win; Oh, guide me and keep me this day without
2. In tri - al or dan-ger, temp-ta - tion or fear, I know Thou'lt sustain me, wilt comfort and
3. Oh, what a dear Saviour I've found in the Lord; What sweet words of promise I read in His
sin. Lord, I am so need-y. But this is my plea, My blessed Re-deemer hath suffered for me.
cheer; Tho' I am un-worthy, I come with this plea, My blessed Re-deemer hath suffered for me.
Word; Come all who are needy, Let this be your plea, My blessed Re-deemer hath suffered for me.

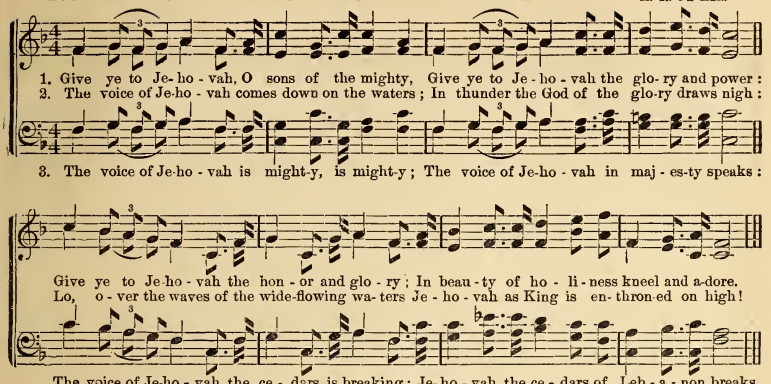
Copyright, 1878, by H. R. Palmer.

No. 238. WHEN, HIS SALVATION BRINGING.

JOSHUA KING, 1830. BERTHOLD TOURS.

When, His sal - va - tion bring-ing, To Zi - on Je - sus came, The chil-dren all stood
sing - ing Ho - san - na to His name; Nor did their zeal of - fend him, But,
as He rode a - long, He let them still at - tend Him, And smiled to hear their song.

No. 239. GIVE YE TO JEHOVAH. 12s & 11s.

H. R. PALMER.

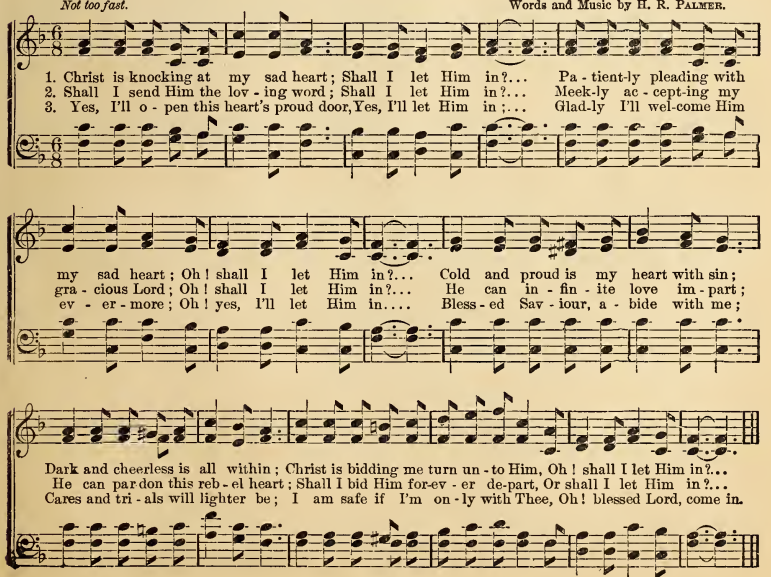

1. Give ye to Je-ho-vah, O sons of the mighty, Give ye to Je-ho-vah the glo-ry and power:
2. The voice of Je-ho-vah comes down on the waters; In thunder the God of the glo-ry draws nigh:
3. The voice of Je-ho-vah is might-y, is might-y; The voice of Je-ho-vah in maj-es-ty speaks:
Give ye to Je-ho-vah the hon-or and glo-ry; In beau-ty of ho-li-ness kneel and a-dore.
Lo, o-ver the waves of the wide-flowing wa-ters Je-ho-vah as King is en-thron-ed on high!
The voice of Je-ho-vah the ce-dars is breaking; Je-ho-vah the ce-dars of Leb-a-non breaks.

Copyright, 1878, by H. R. PALMER.

No. 240. SHALL I LET HIM IN?

Not too fast.

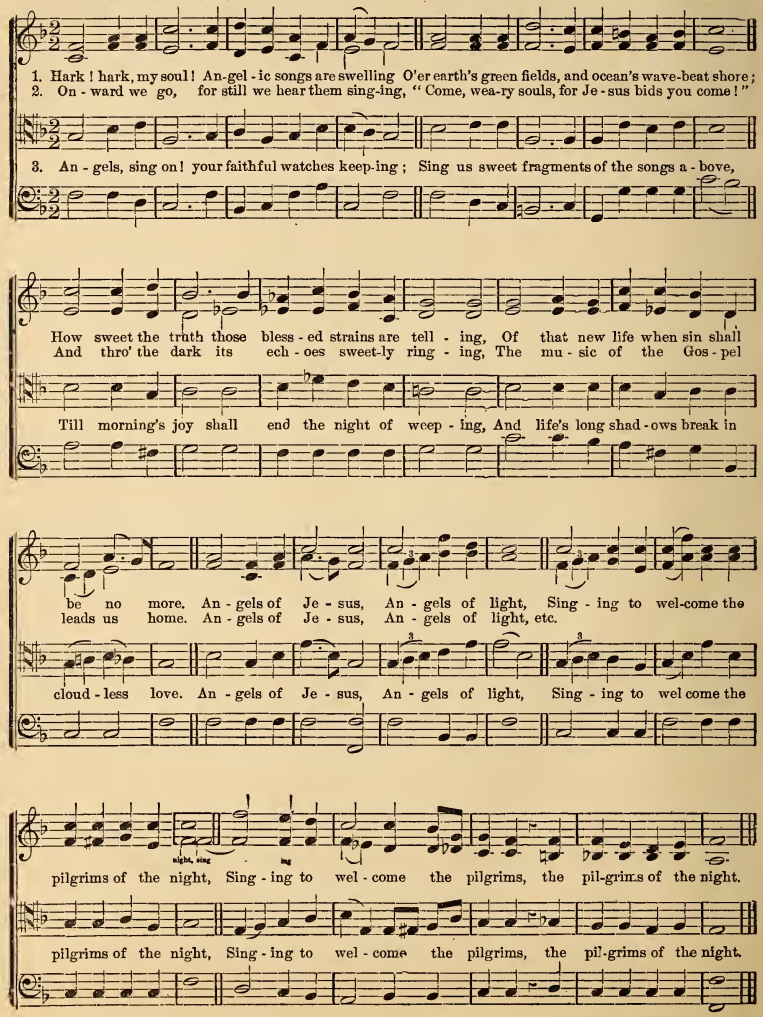
Words and Music by H. R. PALMER.


1. Christ is knocking at my sad heart; Shall I let Him in?... Pa-tient-ly pleading with
2. Shall I send Him the lov-ing word; Shall I let Him in?... Meek-ly ac-cept-ing my
3. Yes, I'll o-pen this heart's proud door, Yes, I'll let Him in;... Glad-ly I'll wel-come Him
my sad heart; Oh! shall I let Him in?... Cold and proud is my heart with sin;
gra-cious Lord; Oh! shall I let Him in?... He can in-fin-ite love im-part;
ev-er-more; Oh! yes, I'll let Him in.... Bless-ed Sav-iour, a-bide with me;
Dark and cheerless is all within; Christ is bidding me turn un-to Him, Oh! shall I let Him in?...
He can par-don this reb-el heart; Shall I bid Him for-ev-er de-part, Or shall I let Him in?...
Cares and tri-als will lighter be; I am safe if I'm on-ly with Thee, Oh! blessed Lord, come in.

Copyright, 1879.

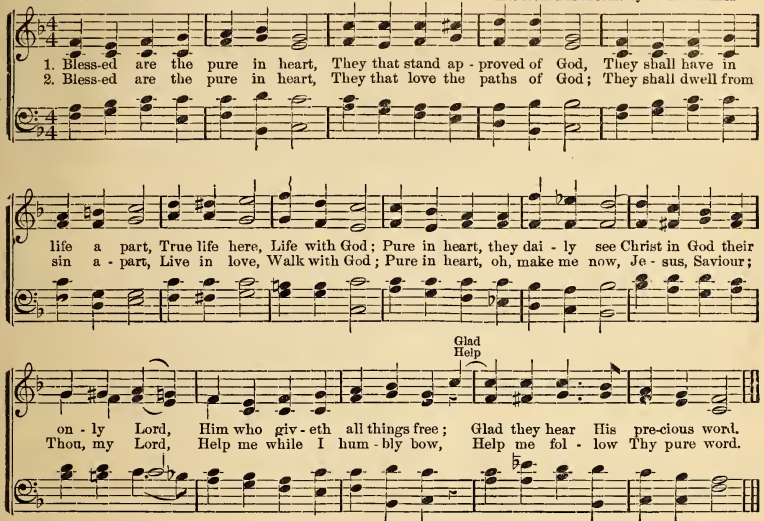
No. 241. HAKK! HARK, MY SOUL.

Rev. FREDERICK W. FABER, 1862. Rev. J. B. DYKES.


1. Hark! hark, my soul! An-gel-ic songs are swelling O'er earth's green fields, and ocean's wave-beat shore;
2. On-ward we go, for still we hear them sing-ing, "Come, wea-ry souls, for Je-sus bids you come!"
3. An-gels, sing on! your faithful watches keep-ing; Sing us sweet fragments of the songs a-bove,
How sweet the truth those bless-ed strains are tell-ing, Of that new life when sin shall
And thro' the dark its ech-oes sweet-ly ring-ing, The mu-sic of the Gos-pel
Till morning's joy shall end the night of weep-ing, And life's long shad-ows break in
be no more. An-gels of Je-sus, An-gels of light, Sing-ing to wel-come the
leads us home. An-gels of Je-sus, An-gels of light, etc.
cloud-less love. An-gels of Je-sus, An-gels of light, Sing-ing to wel come the
pilgrims of the night, Sing-ing to wel-come the pilgrims, the pil-grims of the night.
pilgrims of the night, Sing-ing to wel-come the pilgrims, the pil-grims of the night.

No. 242. THE PURE IN HEART.

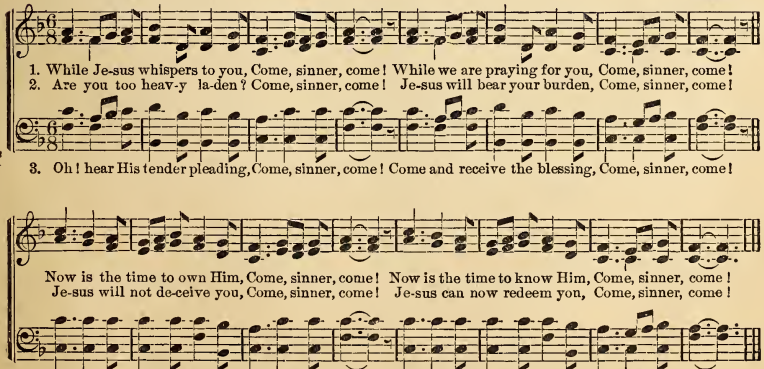
Dr. C. R. BLACKALL. Arr. from BEETHOVEN by H. R. PALMER.


1. Bless-ed are the pure in heart, They that stand ap - proved of God, They shall have in
2. Bless-ed are the pure in heart, They that love the paths of God; They shall dwell from
life a part, True life here, Life with God; Pure in heart, they dai - ly see Christ in God their
sin a - part, Live in love, Walk with God; Pure in heart, oh, make me now, Je - sus, Saviour;
Glad
Help
on - ly Lord, Him who giv - eth all things free; Glad they hear His pre-cious word.
Thou, my Lord, Help me while I hum - bly bow, Help me fol - low Thy pure word.

Copyrighted in "Palmer's Songs of Love."

No. 243. COME, SINNER, COME!

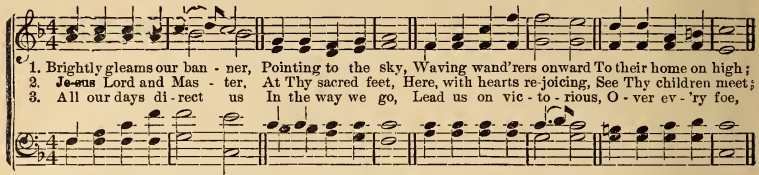
WILL. ELLSWORTH WITTER. H. R. PALMER.


1. While Je-sus whispers to you, Come, sinner, come! While we are praying for you, Come, sinner, come!
2. Are you too heav-y la-den? Come, sinner, come! Je-sus will bear your burden, Come, sinner, come!
3. Oh! hear His tender pleading, Come, sinner, come! Come and receive the blessing, Come, sinner, come!
Now is the time to own Him, Come, sinner, come! Now is the time to know Him, Come, sinner, come!
Je-sus will not de-ceive you, Come, sinner, come! Je-sus can now redeem you, Come, sinner, come!
While Je-sus whispers to you, Come, sinner, come! While we are praying for you, Come, sinner, come!

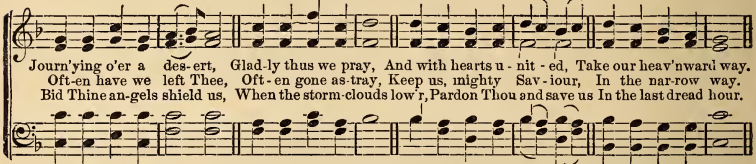
Copyright, 1879, by H. R. Palmer.

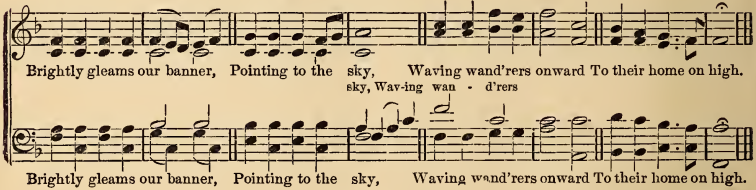
No. 244. BRIGHTLY GLEAMS OUR BANNER.

T. J. POTTER. ARTHUR SULLIVAN.


1. Brightly gleams our ban - ner, Pointing to the sky, Waving wand'rers onward To their home on high;
2. Je-sus Lord and Mas - ter, At Thy sacred feet, Here, with hearts re-joicing, See Thy children meet;
3. All our days di-rect us In the way we go, Lead us on vic - to - rious, O - ver ev - 'ry foe,

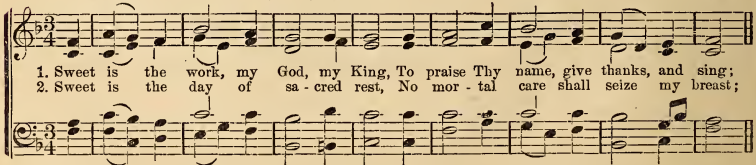
4. Then with saints and an-gels May we join a-bove, Offering prayers and praises At Thy throne of love;

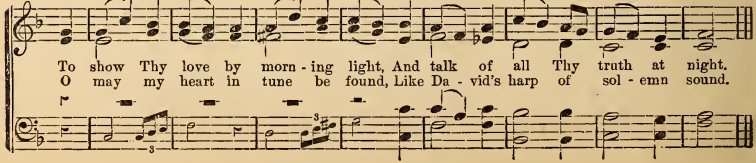

Journ'ying o'er a des-ert, Glad-ly thus we pray, And with hearts u - nit - ed, Take our heav'nward way.
Oft-en have we left Thee, Oft-en gone as-tray, Keep us, mighty Sav-iour, In the nar-row way.
Bid Thine an-gels shield us, When the storm-clouds low'r, Pardon Thou and save us In the last dread hour.
When the toil is o - ver Then comes rest and peace, Je-sus in His beau-ty, Songs that never cease.


Brightly gleams our banner, Pointing to the sky, Waving wand'rers onward To their home on high.
sky, Wav-ing wan - d'rers
Brightly gleams our banner, Pointing to the sky, Waving wand'rers onward To their home on high.

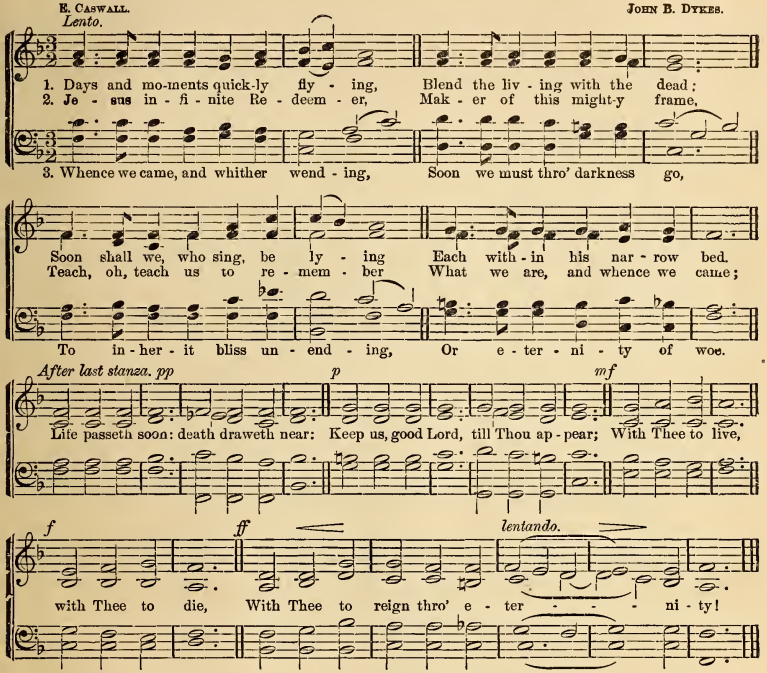
No. 245. NORFOLK. L. M.

A. B. PALMER.

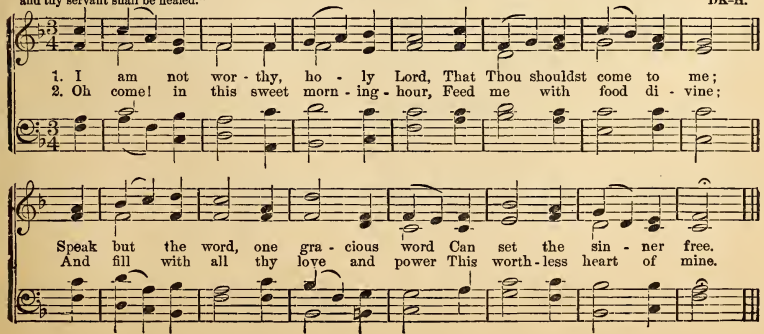

1. Sweet is the work, my God, my King, To praise Thy name, give thanks, and sing;
2. Sweet is the day of sa - cred rest, No mor - tal care shall seize my breast;


To show Thy love by morn - ing light, And talk of all Thy truth at night.
O may my heart in tune be found, Like Da - vid's harp of sol - emn sound.

No. 246. DAYS AND MOMENTS QUICKLY FLYING.

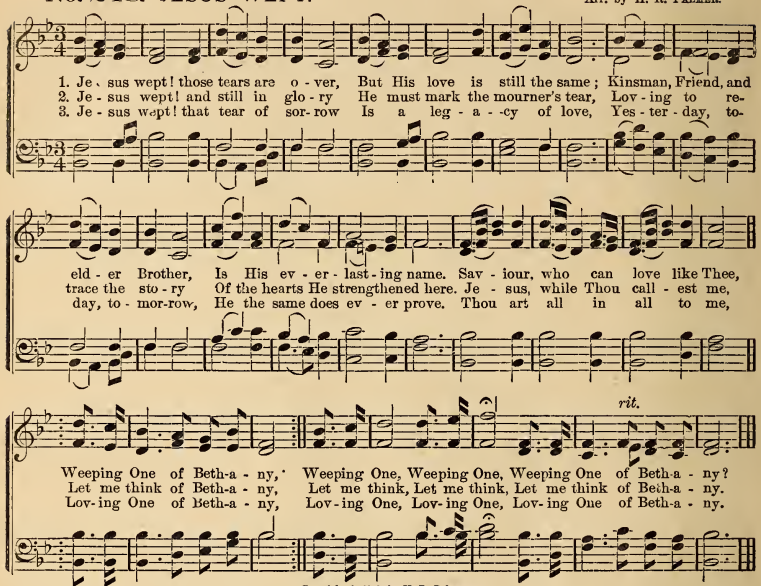
E. CASWALL. JOHN B. DYKES.

Lento.
1. Days and mo-ments quick-ly fly - ing, Blend the liv - ing with the dead;
2. Je - sus in - fi - nite Re - deem - er, Mak - er of this might-y frame,
3. Whence we came, and whither wend - ing, Soon we must thro' darkness go,
Soon shall we, who sing, be ly - ing Each with - in his nar - row bed.
Teach, oh, teach us to re - mem - ber What we are, and whence we came;
To in-her - it bliss un - end - ing, Or e - ter - ni - ty of woe.
After last stanza. pp
p
mf
Life passeth soon: death draweth near: Keep us, good Lord, till Thou ap - pear; With Thee to live,
f
ff
lentando.
with Thee to die, With Thee to reign thro' e - ter - - - ni - ty!

No. 247. I AM NOT WORTHY.

"The Centurion answered and said, Lord, I am not worthy that thou shouldst come under my roof; but speak the word only, and thy servant shall be healed." DK-H.

1. I am not wor - thy, ho - ly Lord, That Thou shouldst come to me;
2. Oh come! in this sweet morn - ing - hour, Feed me with food di - vine;
Speak but the word, one gra - cious word Can set the sin - ner free.
And fill with all thy love and power This worth - less heart of mine.

NOTE.—Before studying the following five pages, review pages 81 to 90 inclusive.

No. 248. JESUS WEPT.

Arr. by H. R. PALMER.

1. Je - sus wept! those tears are o - ver, But His love is still the same; Kinsman, Friend, and
2. Je - sus wept! and still in glo - ry He must mark the mourner's tear, Lov - ing to re-
3. Je - sus wept! that tear of sor - row Is a leg - a - cy of love, Yes - ter - day, to-
eld - er Brother, Is His ev - er - last - ing name. Sav - iour, who can love like Thee,
trace the sto - ry Of the hearts He strengthened here. Je - sus, while Thou call - est me,
day, to - mor-row, He the same does ev - er prove. Thou art all in all to me,
rit.
Weeping One of Beth-a - ny, Weeping One, Weeping One, Weeping One of Beth-a - ny?
Let me think of Beth-a - ny, Let me think, Let me think, Let me think of Beth-a - ny.
Lov-ing One of Beth-a - ny, Lov - ing One, Lov - ing One, Lov - ing One of Beth-a - ny.

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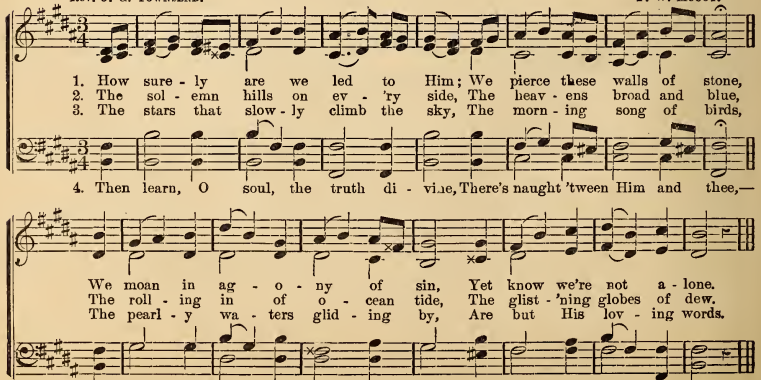
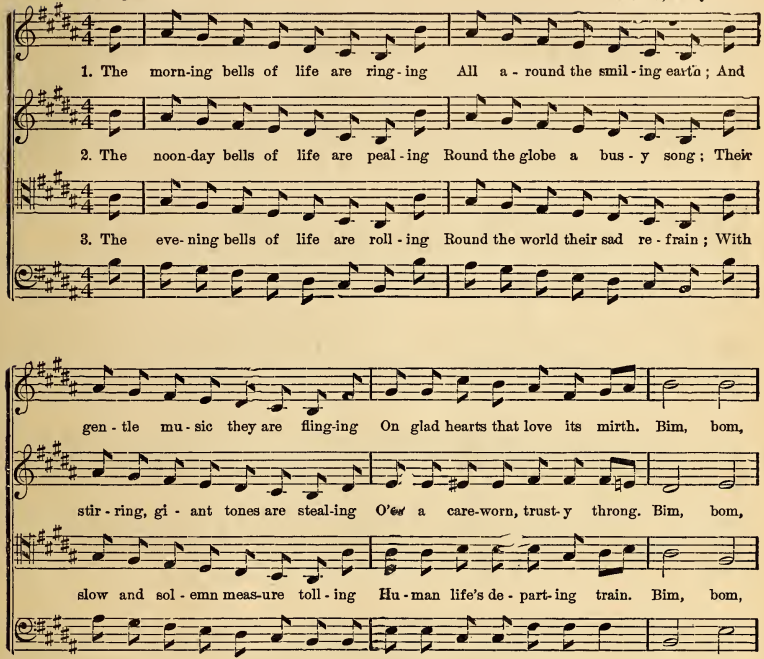
No. 249. COMMUNION. C. M.

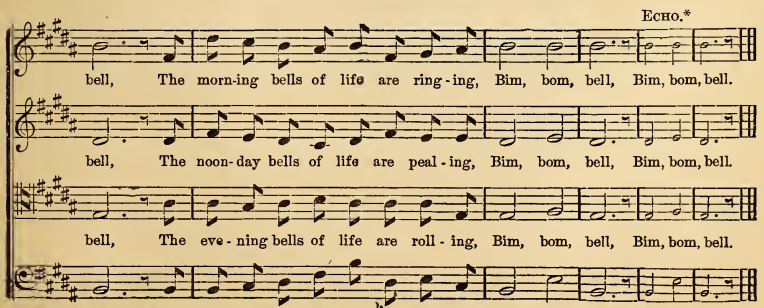
Rev. J. G. TOWNSEND.

F. W. McCOY.

1. How sure - ly are we led to Him; We pierce these walls of stone,
2. The sol - emn hills on ev - 'ry side, The heav - ens broad and blue,
3. The stars that slow - ly climb the sky, The morn - ing song of birds,
4. Then learn, O soul, the truth di - vine, There's naught 'tween Him and thee,—
We moan in ag - o - ny of sin, Yet know we're not a - lone.
The roll - ing in of o - cean tide, The glist - 'ning globes of dew.
The pearl - y wa - ters glid - ing by, Are but His lov - ing words.
All round e - ter - ni - ty and time, Runs His in - fin - i - ty.

No. 250. THE BELLS OF LIFE.

MET. ♩ = 72. Arr. and adapted by H.

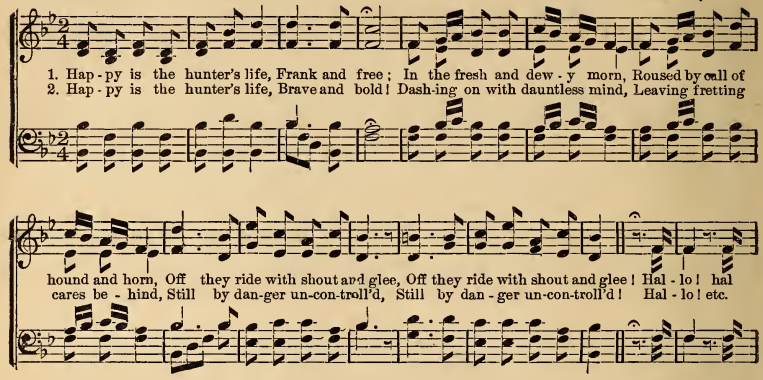

1. The morn-ing bells of life are ring-ing All a-round the smil-ing earth; And
2. The noon-day bells of life are peal-ing Round the globe a bus-y song; Their
3. The eve-ning bells of life are roll-ing Round the world their sad re-frain; With
gen-tle mu-sic they are fling-ing On glad hearts that love its mirth. Bim, bom,
stir-ring, gi-ant tones are steal-ing O'er a care-worn, trust-y throng. Bim, bom,
slow and sol-emn meas-ure toll-ing Hu-man life's de-part-ing train. Bim, bom,


ECHO.*
bell, The morn-ing bells of life are ring-ing, Bim, bom, bell, Bim, bom, bell.
bell, The noon-day bells of life are peal-ing, Bim, bom, bell, Bim, bom, bell.
bell, The eve-ning bells of life are roll-ing, Bim, bom, bell, Bim, bom, bell.

* This Echo may be produced with closed lips (humming), or by a company in an adjoining room.

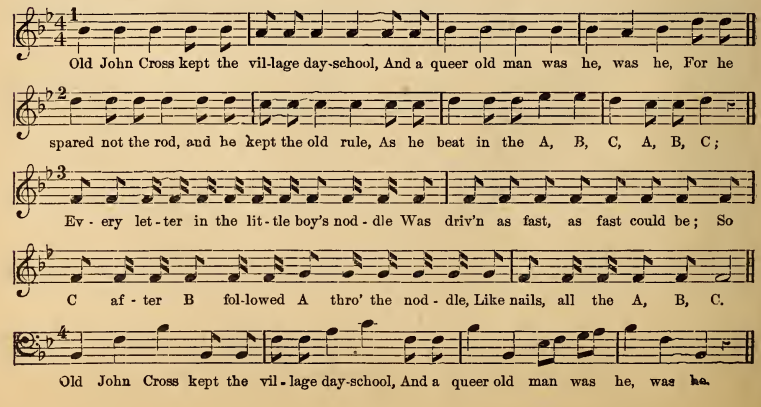
No. 251. THE HUNTERS.

A. J. F. Arr. by P.


1. Hap - py is the hunter's life, Frank and free; In the fresh and dew - y morn, Roused by call of
2. Hap - py is the hunter's life, Brave and bold! Dash-ing on with dauntless mind, Leaving fretting
hound and horn, Off they ride with shout and glee, Off they ride with shout and glee! Hal - lo! hal
cares be - hind, Still by dan-ger un-con-troll'd, Still by dan - ger un-con-troll'd! Hal - lo! etc.
REFRAIN. *
Bis.
Bis.
lo! hallo! hallo! Tra la la la la la la la la la la la la, Tra la la la la la la la la la la la.

* Sing the Refrain twice; first time *pp*, second time *ff*.

No. 252. OLD JOHN CROSS. Round.


1
Old John Cross kept the vil-lage day-school, And a queer old man was he, was he, For he
2
spared not the rod, and he kept the old rule, As he beat in the A, B, C, A, B, C;
3
Ev - ery let - ter in the lit - tle boy's nod - dle Was driv'n as fast, as fast could be; So
C af - ter B fol-lowed A thro' the nod - dle, Like nails, all the A, B, C.
4
Old John Cross kept the vil - lage day-school, And a queer old man was he, was he.

No. 253. NIGHT! LOVELY NIGHT!

T. F. SEWARD. Arr. from MENDELSSOHN by T. F. SEWARD.

Fine.

1. Night, love-ly night! I sing thy wondrous beauty; Stars shin-ing bright O-ver field and flower;
2. Per-fumes, so rare, From blossoms sweet ascending, Fill all the air Like a fra-grant bower.
   Bright-ly the moon O'er hill and val-ley shin-ing, Robes ev-ery tree With its sil-very light;
   Soon, ah! too soon Her pearl-y rays de-clin-ing, Leave in its dark-ness The si-lent night.

No glare of day can e-qual thee, Thou dark and si-lent mys-ter-y;

D. C.

What mar-vels are be-neath thee hid, O thou mys-ter-ious night!

No. 254. SOFT AND LOW.

Andantino. LOUIS SPOHR.

p

1. Soft and low, I breathe my passion, Will she wake and bless my sight; Ah! if dreams her form might
2. Dost thou smile, my love disdaining, While in chill-ing midnight's spite? Here I wait, of thee com-
3. Far from Love, o'er plain and riv-er, Late I rushed in headlong flight; Oh! he followed ev-er,
4. Leave me not in darkness pining, From thy curtain'd window's height: Let one look of pit-y

fash-ion, How un-welcome were the light; Fairest, speak, and say good night, And say good night.
plain-ing To the stars so cold and bright! Oh! re-lent! and say good night, And say good night.
ev-er, Vain is speed a-gainst his might; Here I yield! Oh! one good night, Oh! one good night.
shin-ing, Warm my heart to new de-light: Let me hear One sweet good night, One sweet good night,

No. 255. VOX DILECTI. C. M.

HORATIUS BONAR. J. B. DYKES, 1868.

rall. *mf tempo.*

p

1. I heard the voice of Je - sus say, "Come un - to Me and rest; Lay down, thou weary
2. I heard the voice of Je - sus say, "Be - hold! I free - ly give The liv - ing water;
3. I heard the voice of Je - sus say, "I am this dark world's Light; Look un - to Me; thy

one, lay down Thy head up - on My breast;" I came to Je - sus as I was, Wea -
thirst - y one! Stoop down, and drink, and live:" I came to Je - sus, and I drank Of
morn shall rise, And all thy day be bright:" I looked to Je - sus, and I found In

f *ff*

ry, and worn, and sad; I found in Him a resting-place, And He has made me glad.
that life - giv - ing stream; My thirst was quenched, my soul revived, And now I live in Him.
Him, my Star, my Sun; And, in that light of life, I'll walk Till trav'ling days are done.

No. 256. DAYMAN. 10s.

JOSEPH BARNBY, 1870.

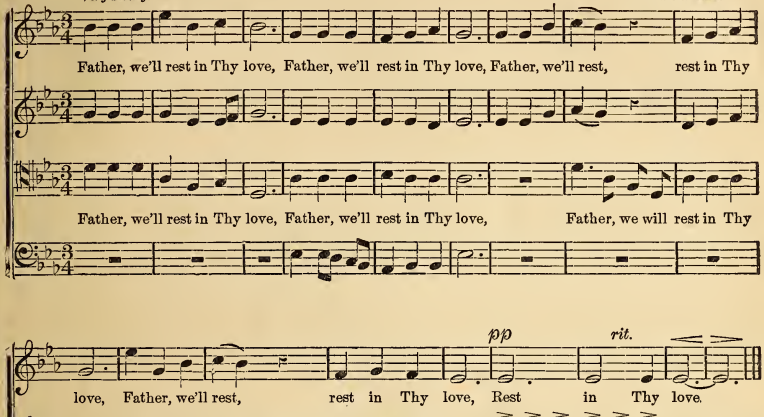
1. Hon - or and glo - ry, thanks-giv-ing and praise, Mak - er of all things, to Thee we up - raise;
2. Thou art the Fa-ther of heav-en and earth, Worlds un - cre - at - ed to Thee own their birth;

God the Al-mighty, the Fa-ther, the Lord; God by the an - gels o-beyed and a - dored.
All the cre - a - tion, Thy voice when it heard, Start-ed to life and to light at Thy word.

NOTE.—Before studying the following five pages, review page 91 to 99, inclusive.

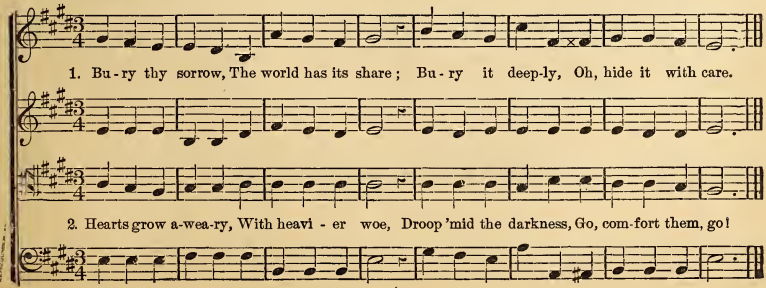
No. 257. FATHER, WE'LL REST IN THY LOVE.—Sentence.

Very Slowly. H. R. PALMER.


Father, we'll rest in Thy love, Father, we'll rest in Thy love, Father, we'll rest, rest in Thy
Father, we'll rest in Thy love, Father, we'll rest in Thy love, Father, we will rest in Thy
pp
rit.
love, Father, we'll rest, rest in Thy love, Rest in Thy love.
Father, we'll rest in Thy love.
pp
rit.
love, Fa-ther, we will rest in Thy love, Father, we'll rest in Thy love.

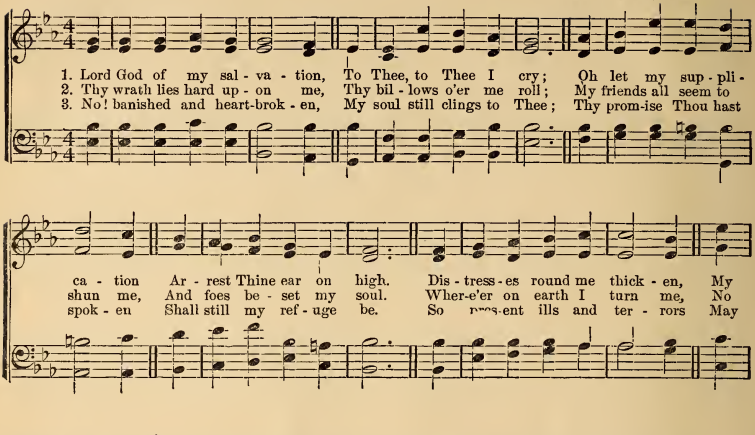
No. 258. HUTCHINSON.

A. C. GUTTERSON.


1. Bu-ry thy sorrow, The world has its share; Bu-ry it deep-ly, Oh, hide it with care.
2. Hearts grow a-wea-ry, With heavi-er woe, Droop 'mid the darkness, Go, com-fort them, go!

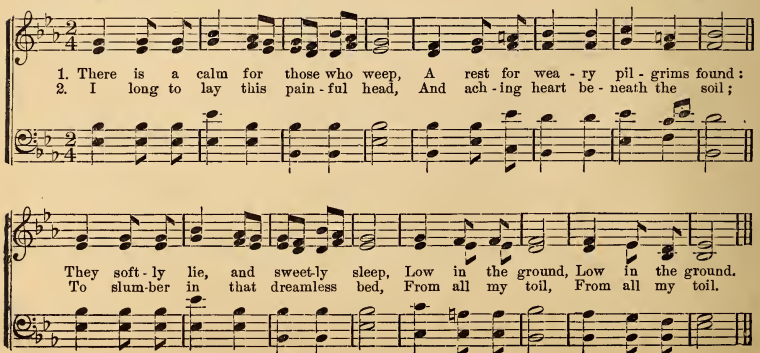
No. 259. LORD GOD OF MY SALVATION.

Rev. H. F. LYTE. S. S. WESLEY, Mus. Doc.

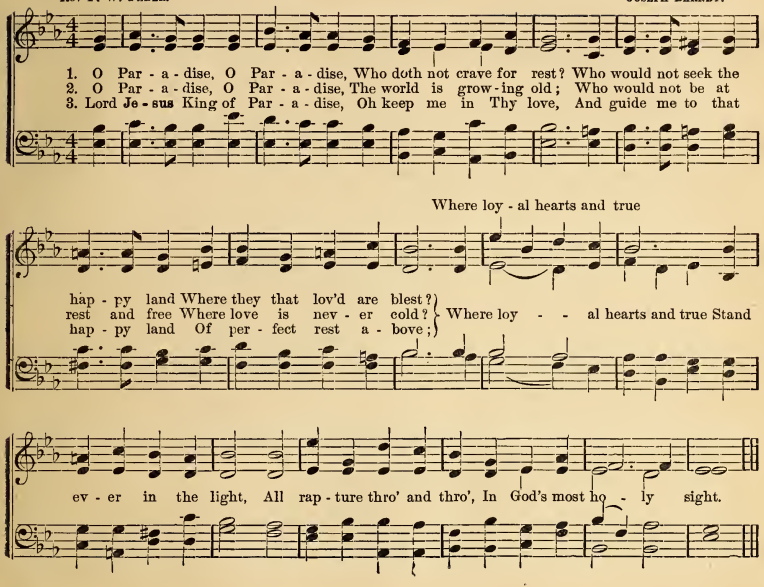

1. Lord God of my sal - va - tion, To Thee, to Thee I cry; Oh let my sup - pli -
2. Thy wrath lies hard up - on me, Thy bil - lows o'er me roll; My friends all seem to
3. No! banished and heart-brok - en, My soul still clings to Thee; Thy prom-ise Thou hast
ca - tion Ar - rest Thine ear on high. Dis - tress - es round me thick - en, My
shun me, And foes be - set my soul. Wher-e'er on earth I turn me, No
spok - en Shall still my ref - uge be. So pres-ent ills and ter - rors May
life draws nigh the grave: De-scend, O Lord, to quick - en, De-scend my soul to save.
com - fort - er is near; Wilt Thou too, Fa - ther, spurn me? Wilt Thou re - fuse to hear?
fu - ture joy in - crease: And scourge me from my er - rors To du - ty, hope, and peace.

No. 260. MADISON. L. M.

A. C. GUTTERSON.

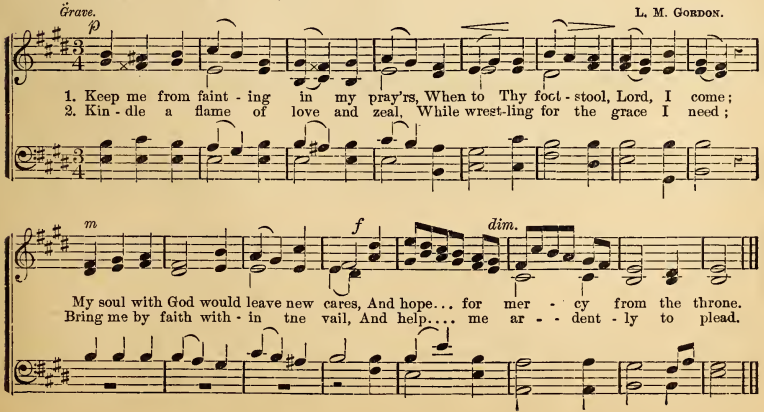

1. There is a calm for those who weep, A rest for wea - ry pil - grims found:
2. I long to lay this pain - ful head, And ach - ing heart be - neath the soil;
They soft - ly lie, and sweet-ly sleep, Low in the ground, Low in the ground.
To slum-ber in that dreamless bed, From all my toil, From all my toil.

No. 261. O PARADISE.

Rev F. W. FABER. JOSEPH BARNBY.

1. O Par - a - dise, O Par - a - dise, Who doth not crave for rest? Who would not seek the
2. O Par - a - dise, O Par - a - dise, The world is grow - ing old; Who would not be at
3. Lord Je - sus King of Par - a - dise, Oh keep me in Thy love, And guide me to that
Where loy - al hearts and true
hap - py land Where they that lov'd are blest?
rest and free Where love is nev - er cold? Where loy - - al hearts and true Stand
hap - py land Of per - fect rest a - bove;
ev - er in the light, All rap - ture thro' and thro', In God's most ho - ly sight.

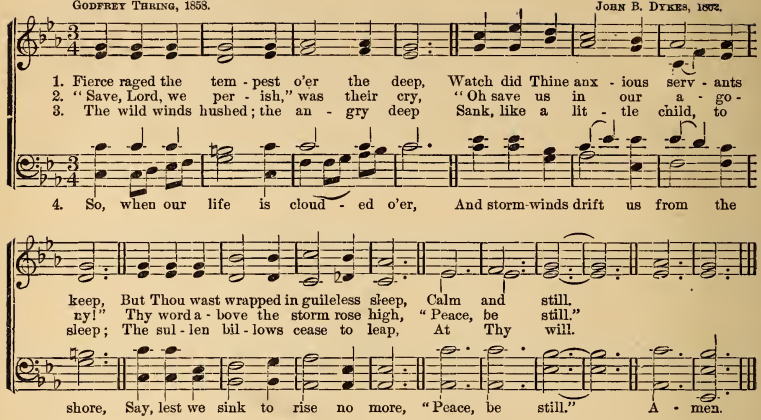
No. 262. ORPHA. L. M.

Grave. L. M. GORDON.


p
1. Keep me from faint - ing in my pray'rs, When to Thy foot - stool, Lord, I come;
2. Kin - dle a flame of love and zeal, While wrest - ling for the grace I need;
m
f
dim.
My soul with God would leave new cares, And hope... for mer - cy from the throne.
Bring me by faith with - in tne vail, And help.... me ar - - dent - ly to plead.

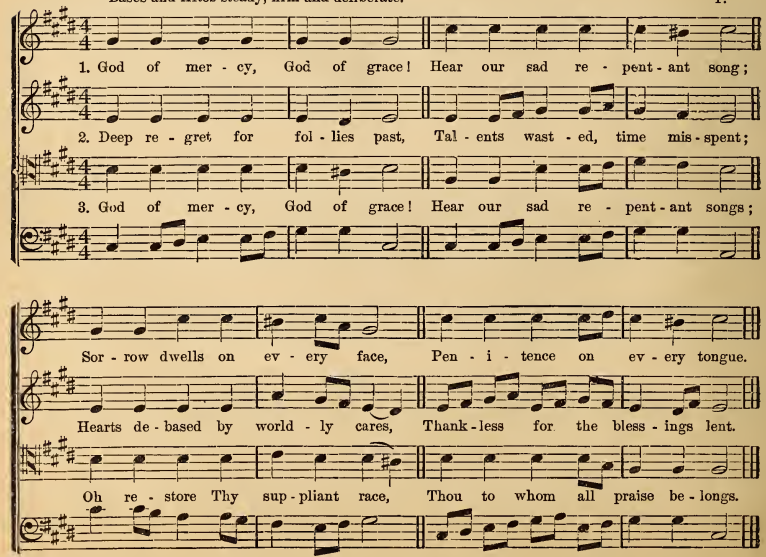
No. 263. ST. ÆLRED. 8s & 3.

GODFREY THRING, 1858. JOHN B. DYKES, 1862.


1. Fierce raged the tem - pest o'er the deep, Watch did Thine anx - ious serv - ants
2. "Save, Lord, we per - ish," was their cry, "Oh save us in our a - go -
3. The wild winds hushed; the an - gry deep Sank, like a lit - tle child, to
4. So, when our life is cloud - ed o'er, And storm-winds drift us from the
keep, But Thou wast wrapped in guileless sleep, Calm and still.
ny!" Thy word a - bove the storm rose high, "Peace, be still."
sleep; The sul - len bil - lows cease to leap, At Thy will.
shore, Say, lest we sink to rise no more, "Peace, be still." A - men.

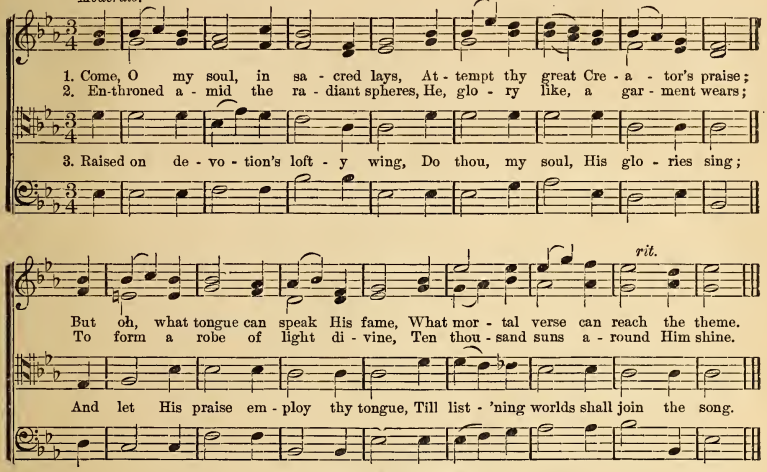
No. 264. SING-SING.

Bases and Altos steady, firm and deliberate. P.


1. God of mer - cy, God of grace! Hear our sad re - pent - ant song;
2. Deep re - gret for fol - lies past, Tal - ents wast - ed, time mis - spent;
3. God of mer - cy, God of grace! Hear our sad re - pent - ant songs;
Sor - row dwells on ev - ery face, Pen - i - tence on ev - ery tongue.
Hearts de - based by world - ly cares, Thank - less for the bless - ings lent.
Oh re - store Thy sup - pliant race, Thou to whom all praise be - longs.

No. 265. BILLETER. L. M.

ARR. from BILLETER by S. L. FISH.

Moderato.

1. Come, O my soul, in sa - cred lays, At - tempt thy great Cre - a - tor's praise;
2. En-throned a - mid the ra - diant spheres, He, glo - ry like, a gar - ment wears;
3. Raised on de - vo - tion's loft - y wing, Do thou, my soul, His glo - ries sing;
rit.
But oh, what tongue can speak His fame, What mor - tal verse can reach the theme.
To form a robe of light di - vine, Ten thou - sand suns a - round Him shine.
And let His praise em - ploy thy tongue, Till list - 'ning worlds shall join the song.

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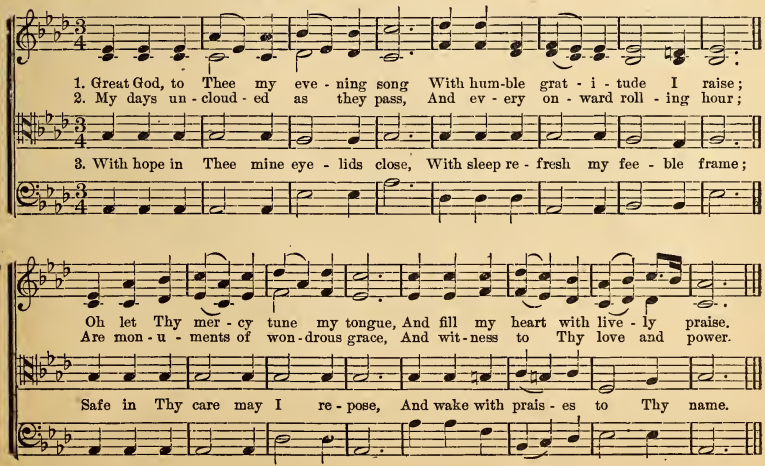
NOTE.—Before studying the following five pages, review pages 100 to 106, inclusive.

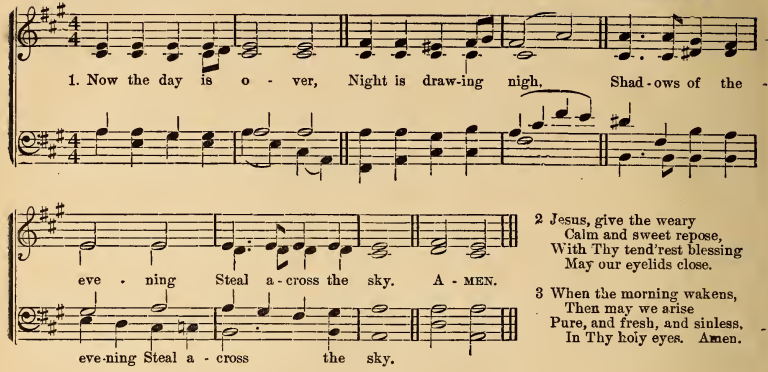
No. 266. EDWARDS. L. M.

Inscribed to his friend Rev. JESSE EDWARDS.

H. R. PALMER.

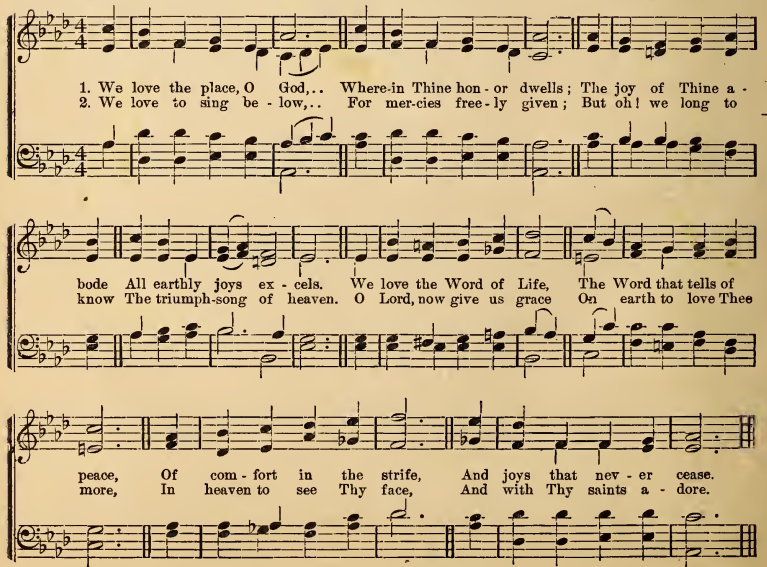

1. Great God, to Thee my eve - ning song With hum-ble grat - i - tude I raise;
2. My days un - cloud - ed as they pass, And ev - ery on - ward roll - ing hour;
3. With hope in Thee mine eye - lids close, With sleep re - fresh my fee - ble frame;
Oh let Thy mer - cy tune my tongue, And fill my heart with live - ly praise.
Are mon - u - ments of won - drous grace, And wit - ness to Thy love and power.
Safe in Thy care may I re - pose, And wake with prais - es to Thy name.

No. 267. TWILIGHT. 6s & 5s.

SABINE BARING-GOULD, 1865. JOSEPH BARNBY, 1868.

2 Jesus, give the weary
Calm and sweet repose,
With Thy tend'rest blessing
May our eyelids close.

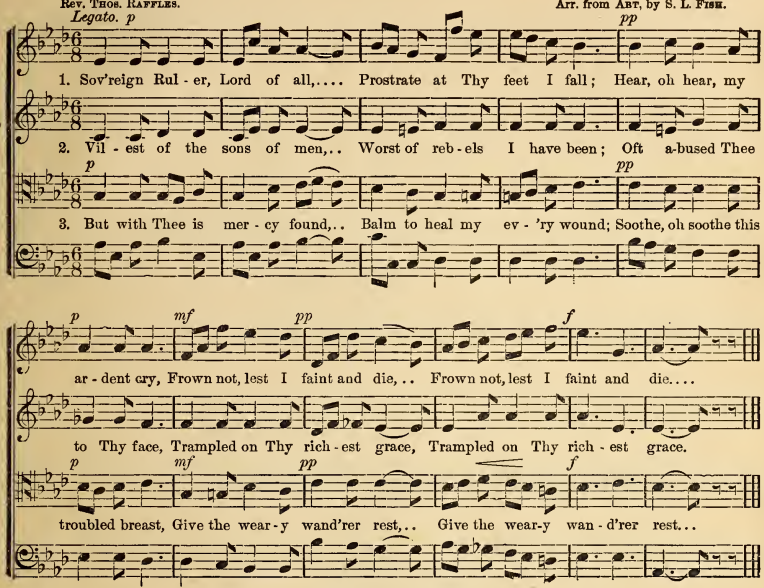
3 When the morning wakens,
Then may we arise
Pure, and fresh, and sinless,
In Thy holy eyes. Amen.

No. 268. WE LOVE THE PLACE, O GOD.

HENRY WILLIAMS BAKER. JOHN STAINER.

1. We love the place, O God,.. Where-in Thine hon - or dwells; The joy of Thine a -
2. We love to sing be - low,.. For mer-cies free - ly given; But oh! we long to
bode All earthly joys ex - cels. We love the Word of Life, The Word that tells of
know The triumph-song of heaven. O Lord, now give us grace On earth to love Thee
peace, Of com - fort in the strife, And joys that nev - er cease.
more, In heaven to see Thy face, And with Thy saints a - dore.

No. 269. ABT. 7s.

Rev. THOS. RAFFLES. Arr. from ABT, by S. L. FISH.


Legato. p
pp
1. Sov'reign Rul - er, Lord of all,.... Prostrate at Thy feet I fall; Hear, oh hear, my
2. Vil - est of the sons of men,.. Worst of reb - els I have been; Oft a-bused Thee
p
pp
3. But with Thee is mer - cy found,.. Balm to heal my ev - 'ry wound; Soothe, oh soothe this
p
mf
pp
f
ar - dent cry, Frown not, lest I faint and die,.. Frown not, lest I faint and die....
to Thy face, Trampled on Thy rich - est grace, Trampled on Thy rich - est grace.
p
mf
pp
f
troubled breast, Give the wear - y wand'rer rest,.. Give the wear - y wan - d'rer rest...

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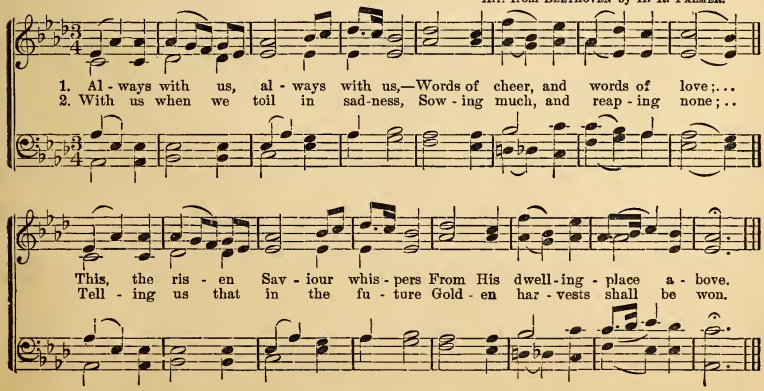
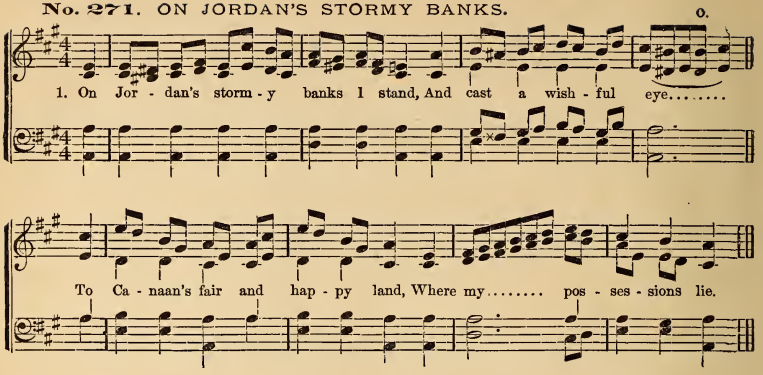
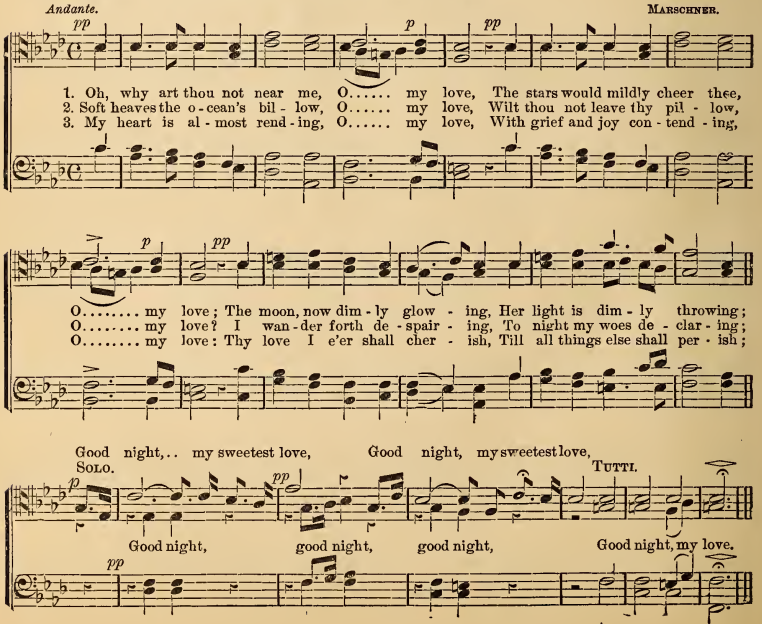
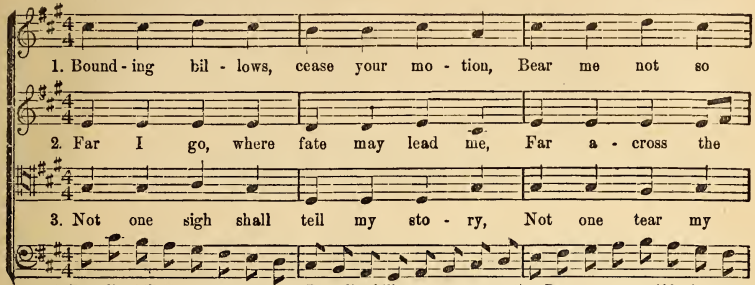
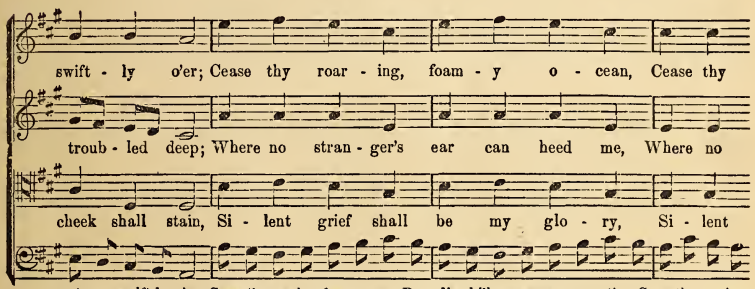
No. 270. SCHAUFFLER. 8s & 7s.

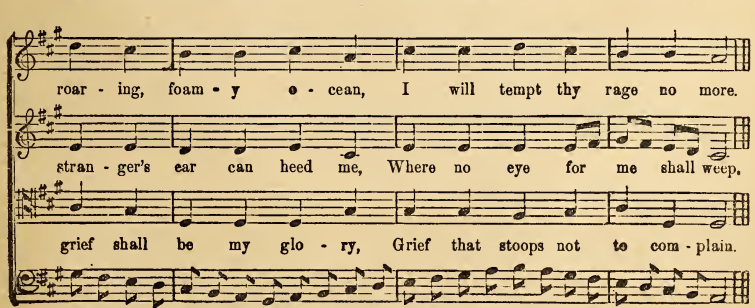
Arr. from BEETHOVEN by H. R. PALMER.

1. Al - ways with us, al - ways with us,—Words of cheer, and words of love;...
2. With us when we toil in sad-ness, Sow - ing much, and reap - ing none;..
This, the ris - en Sav - iour whis - pers From His dwell-ing - place a - bove.
Tell - ing us that in the fu - ture Gold - en har - vests shall be won.

Copyright, 1884, by H. R. Palmer.

No. 271. ON JORDAN'S STORMY BANKS.

No. 272. SERENADE. (For Male Voices.)

Andante.
MARSCHNER.
1. Oh, why art thou not near me, O..... my love, The stars would mildly cheer thee,
2. Soft heaves the o - cean's bil - low, O..... my love, Wilt thou not leave thy pil - low,
3. My heart is al - most rend - ing, O..... my love, With grief and joy con - tend - ing,
O..... my love; The moon, now dim - ly glow - ing, Her light is dim - ly throwing;
O..... my love? I wan - der forth de - spair - ing, To night my woes de - clar - ing;
O..... my love: Thy love I e'er shall cher - ish, Till all things else shall per - ish;
Good night,.. my sweetest love, Good night, my sweetest love,
SOLO.
TUTTI.
Good night, good night, good night, Good night, my love.

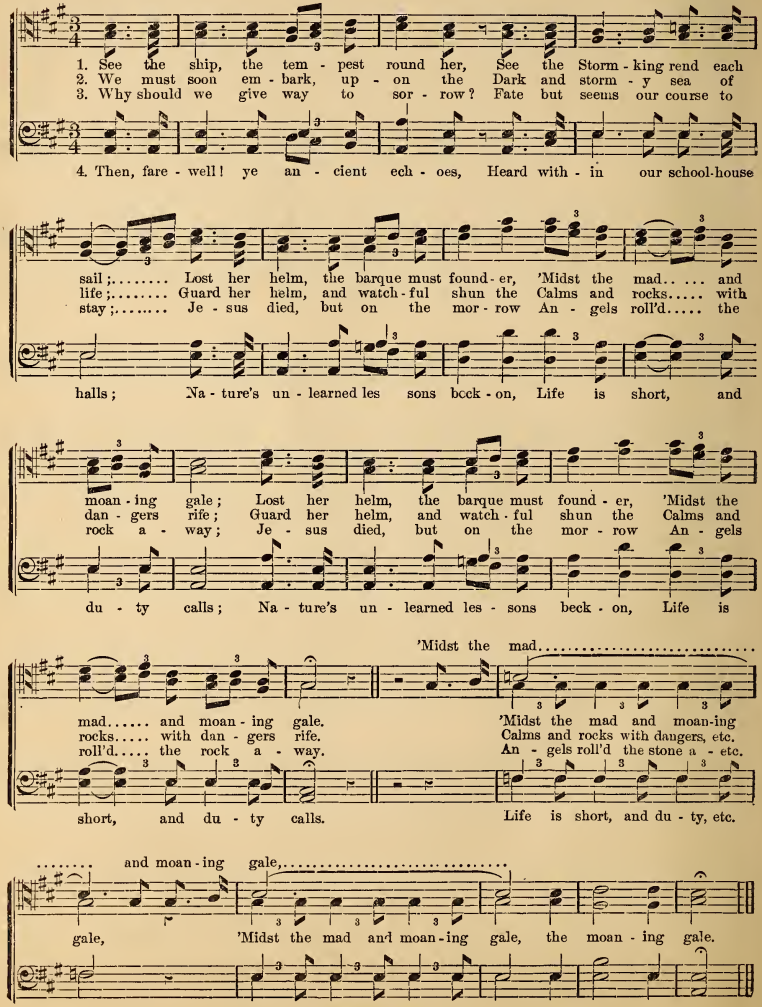
No. 273. BOUNDING BILLOWS. Arr. by H. R. PALMER.

1. Bound - ing bil - lows, cease your mo - tion, Bear me not so
2. Far I go, where fate may lead me, Far a - cross the
3. Not one sigh shall tell my sto - ry, Not one tear my

1. Bounding billows, cease your motion, Bounding billows, cease your motion, Bear me not so swiftly, bear me
2. Far I go, where faith may lead me, Far I go, where faith may lead me, Far a-cross the troubled deep, a-
3. Not a sigh shall tell my sto - ry, Not a sigh shall tell my sto - ry, Not one tear my cheek shall stain, no

swift - ly o'er; Cease thy roar - ing, foam - y o - cean, Cease thy
troub - led deep; Where no stran - ger's ear can heed me, Where no
cheek shall stain, Si - lent grief shall be my glo - ry, Si - lent

not so swift-ly o'er; Cease thy roaring, foamy ocean Bounding billows, cease your motion, Cease thy roaring,
cross the troubled deep, Where no stranger's ear can heed me Far I go, where fate may lead me, Where no stranger's
tear my cheek shall stain; Si-lent grief shall be my glo-ry, Not one sigh shall tell my sto-ry, Silent grief shall

roar - ing, foam - y o - cean, I will tempt thy rage no more.
stran - ger's ear can heed me, Where no eye for me shall weep,
grief shall be my glo - ry, Grief that stoops not to com - plain.

foam-y ocean, Cease thy roaring, foam-y o-cean; I will tempt thy rage no more, will tempt thy rage no more.
ear can heed me, Where no stranger's ear can heed me, Where no eye for me shall weep, no eye for me shall weep.
be my glo-ry, Si-lent grief shall be my glo-ry, Grief that stoops not to complain, that stoops no to complain.

No. 274. PARTING HYMN. (Ladies may sing first Tenor as an Alto.)

FRANK E. COOK. J. M. NORTH.

1. See the ship, the tem - pest round her, See the Storm - king rend each
2. We must soon em - bark, up - on the Dark and storm - y sea of
3. Why should we give way to sor - row? Fate but seems our course to
4. Then, fare - well! ye an - cient ech - oes, Heard with - in our school-house
sail;..... Lost her helm, the barque must found - er, 'Midst the mad..... and
life;..... Guard her helm, and watch - ful shun the Calms and rocks..... with
stay;..... Je - sus died, but on the mor - row An - gels roll'd..... the
halls; Na - ture's un - learned les sons beck - on, Life is short, and
moan - ing gale; Lost her helm, the barque must found - er, 'Midst the
dan - gers rife; Guard her helm, and watch - ful shun the Calms and
rock a - way; Je - sus died, but on the mor - row An - gels
du - ty calls; Na - ture's un - learned les - sons beck - on, Life is
'Midst the mad.....
mad..... and moan - ing gale.
rocks..... with dan - gers rife.
roll'd..... the rock a - way.
'Midst the mad and moan-ing
Calms and rocks with dangers, etc.
An - gels roll'd the stone a - etc.
short, and du - ty calls.
Life is short, and du - ty, etc.
..... and moan - ing gale,.....
gale, 'Midst the mad and moan - ing gale, the moan - ing gale.

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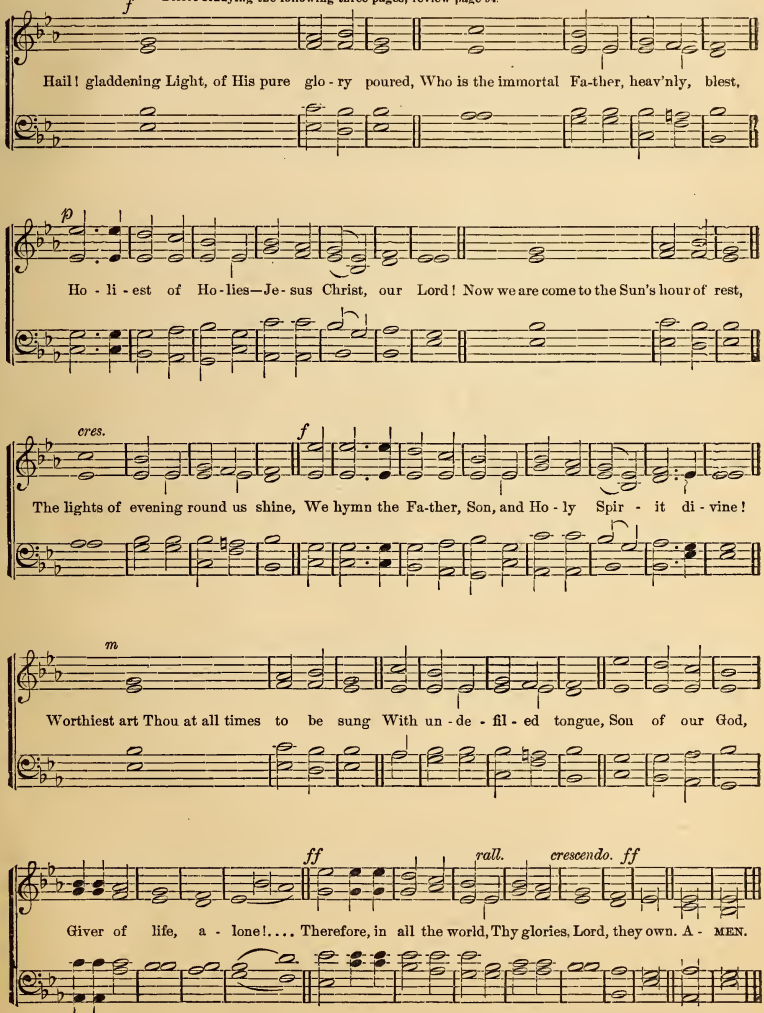
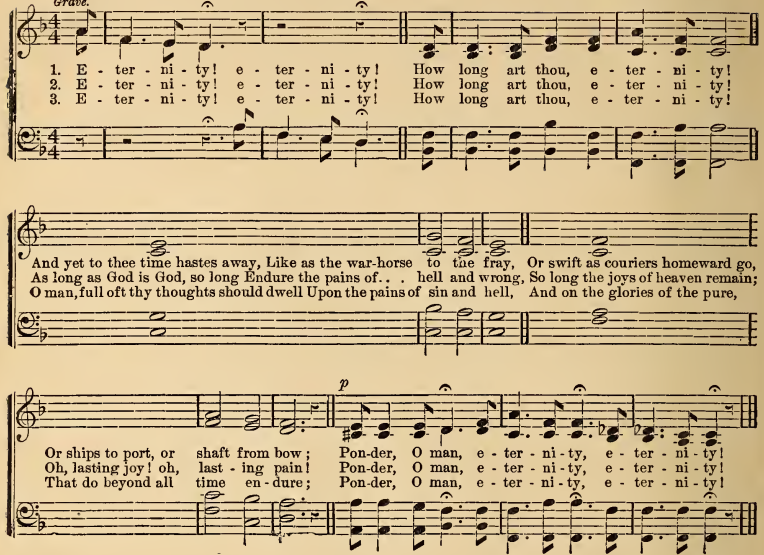
No. 275. HAIL, GLADDENING LIGHT.

JOHN KEBLE. Before studying the following three pages, review page 94. DR. JOHN STAINER.


f
Hail! gladdening Light, of His pure glo - ry poured, Who is the immortal Fa-ther, heav'nly, blest,
p
Ho - li - est of Ho-lies—Je - sus Christ, our Lord! Now we are come to the Sun's hour of rest,
cres.
f
The lights of evening round us shine, We hymn the Fa-ther, Son, and Ho - ly Spir - it di - vine!
m
Worthiest art Thou at all times to be sung With un - de - fil - ed tongue, Son of our God,
ff
rall.
crescendo. ff
Giver of life, a - lone!.... Therefore, in all the world, Thy glories, Lord, they own. A - MEN.

No. 276. ETERNITY. P. M.

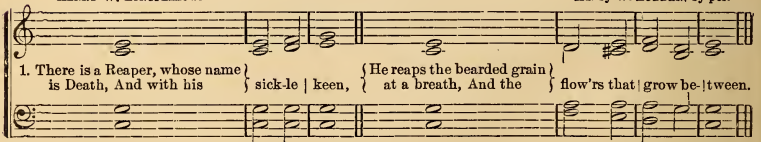
D. WULFFER, 1648. Tr. CATH. WINKWORTH, 1855. JOSEPH E. SWEETSER, 1871. (?)


Grave.
1. E - ter - ni - ty! e - ter - ni - ty! How long art thou, e - ter - ni - ty!
2. E - ter - ni - ty! e - ter - ni - ty! How long art thou, e - ter - ni - ty!
3. E - ter - ni - ty! e - ter - ni - ty! How long art thou, e - ter - ni - ty!
And yet to thee time hastes away, Like as the war-horse to the fray, Or swift as couriers homeward go,
As long as God is God, so long Endure the pains of. . . hell and wrong, So long the joys of heaven remain;
O man, full oft thy thoughts should dwell Upon the pains of sin and hell, And on the glories of the pure,
p
Or ships to port, or shaft from bow; Pon-der, O man, e - ter - ni - ty, e - ter - ni - ty!
Oh, lasting joy! oh, last - ing pain! Pon-der, O man, e - ter - ni - ty, e - ter - ni - ty!
That do beyond all time en - dure; Pon-der, O man, e - ter - ni - ty, e - ter - ni - ty!

No. 277. THE REAPER AND THE FLOWERS.

May be used during the Funeral Services of Young Children.

HENRY W. LONGFELLOW. Ad. by W. LUDDEN, by per.


1. There is a Reaper, whose name is Death, And with his sick-le keen, He reaps the bearded grain at a breath, And the flow'rs that grow be-tween.

2. "Shall I have naught that is fair?" saith he;
"Have naught but the bearded grain?
Though the breath of these flow'rs is sweet to me, I'll give them all back again."

3. He gazed at the flow'rs with tearful eyes, He kissed their drooping leaves;
It was for the Lord in Paradise, He bound them in his sheaves.

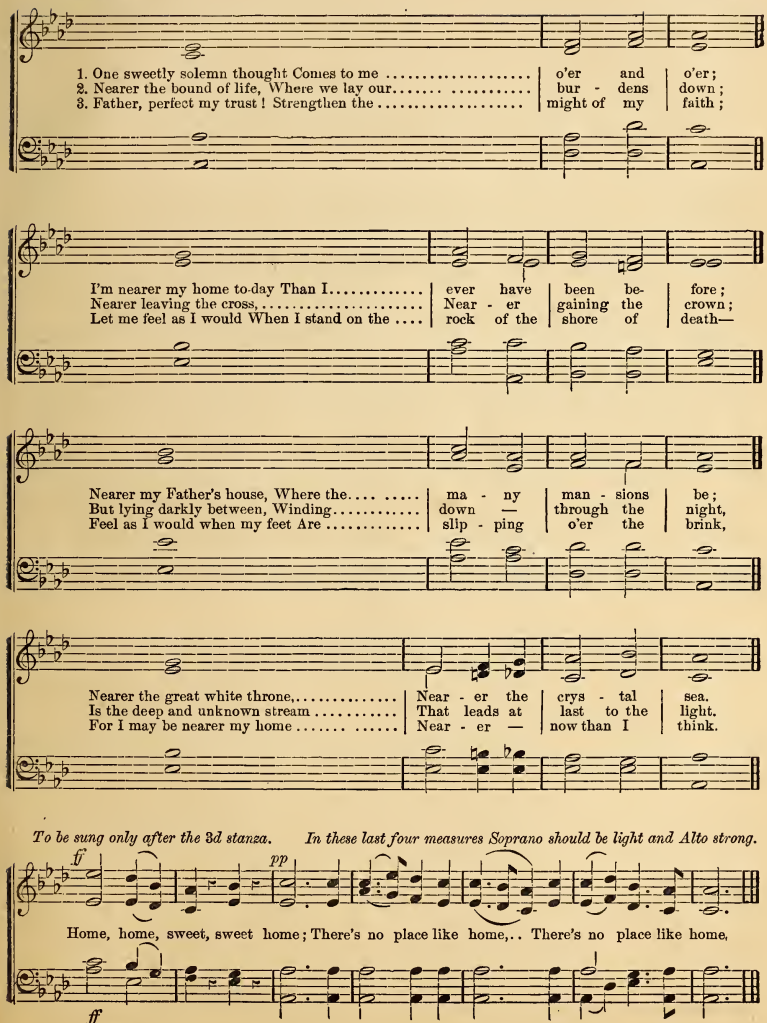
4. "My Lord has need of these flow'rets gay," The Reaper said, and smiled;
"Dear tokens of the earth are they Where he was once a child.

5. "They shall all bloom in fields of light, Transplanted by my care,
And saints upon their garments white These sacred blossoms wear."

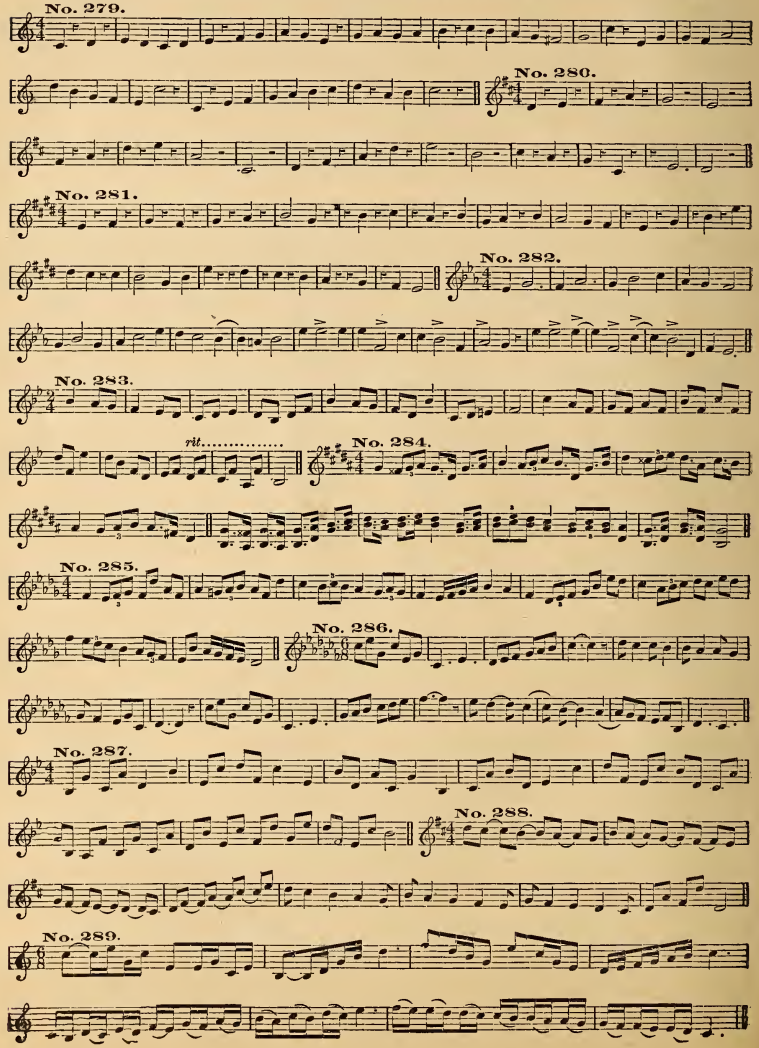
6. And the mother gave in tears and pain The flowers she most did love;
She knew she should find them all again In the fields of light above.

7. Oh, not in cruelty, not in wrath, The Reaper came that day;
'Twas an angel visited the green earth, And took the flow'rs away.

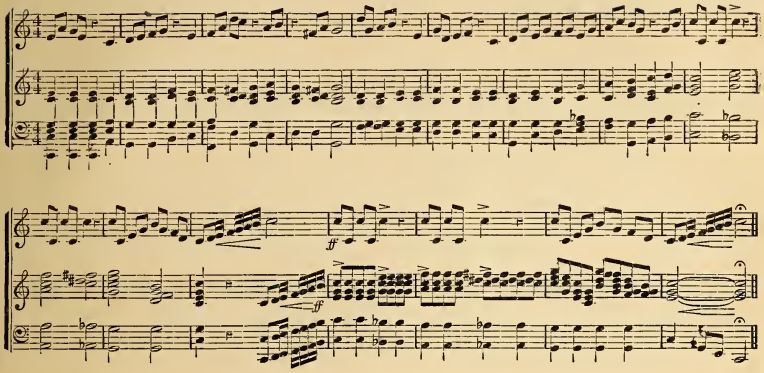
No. 278. MY HEAVENLY HOME.

PHŒBE CARY. H. R. PALMER.

1. One sweetly solemn thought Comes to me ..... o'er and o'er;
2. Nearer the bound of life, Where we lay our..... ..... bur - dens down;
3. Father, perfect my trust! Strengthen the ..... might of my faith;
I'm nearer my home to-day Than I..... ever have been be- fore;
Nearer leaving the cross,..... Near - er gaining the crown;
Let me feel as I would When I stand on the .... rock of the shore of death—
Nearer my Father's house, Where the.... ..... ma - ny man - sions be;
But lying darkly between, Winding..... down — through the night,
Feel as I would when my feet Are ..... slip - ping o'er the brink,
Nearer the great white throne,..... Near - er the crys - tal sea.
Is the deep and unknown stream ..... That leads at last to the light.
For I may be nearer my home .... Near - er — now than I think.
To be sung only after the 3d stanza.
In these last four measures Soprano should be light and Alto strong.
ff
pp
Home, home, sweet, sweet home; There's no place like home,.. There's no place like home,
ff

EXERCISES IN RHYTHMICS. Sing first by syllables, then by la. H. R. P.

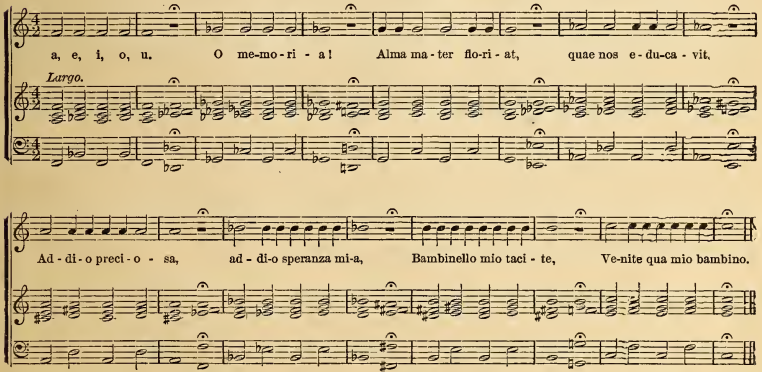


No. 290. SOLFEGGIO. All voices in unison. H. R. P.



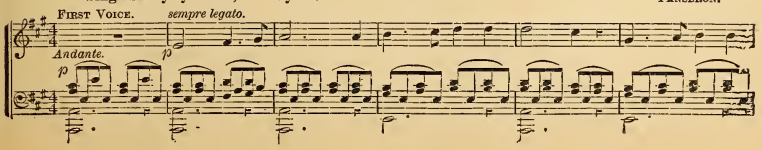
No. 291. EXERCISE WITH ITALIAN VOWEL SOUNDS.

Pronounce *a* as in *far ; e* like *a* in *fate ; i* like *e* in *meet ; o* as in *note ; u* like *oo* in *moon.*

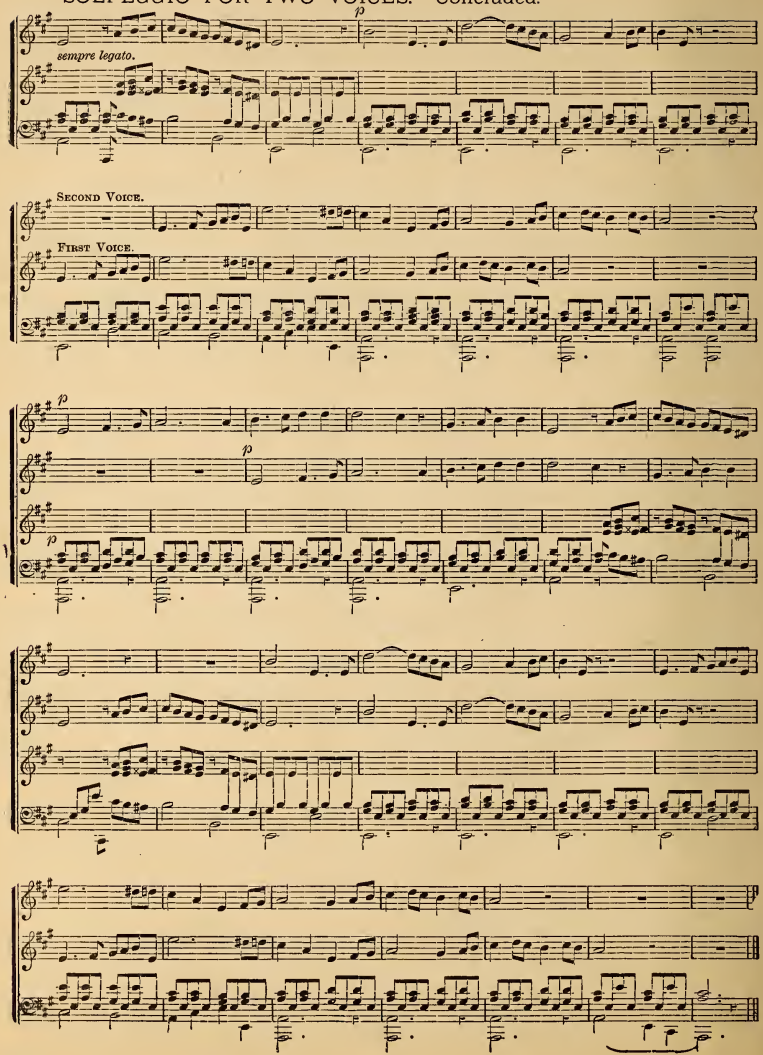

a, e, i, o, u. O me-mo-ri - a! Alma ma - ter flo-ri - at, quae nos e - du-ca - vit,
Largo.
Ad - di - o preci - o - sa, ad - di-o speranza mi-a, Bambinello mio taci - te, Ve-nite qua mio bambino.

No. 292. SOLFEGGIO FOR TWO VOICES.

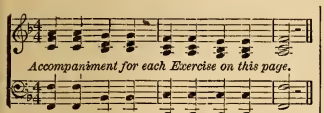
Sing first by syllables, then by ah. PANSERON.



SOLFEGGIO FOR TWO VOICES. Concluded.



EXERCISES. First sing "la" to each note, then the entire exercise with "ah."



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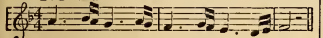

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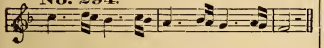

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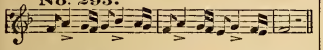

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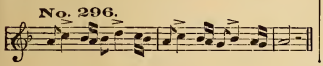

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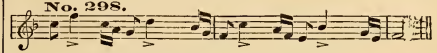

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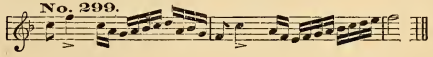
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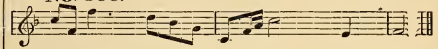

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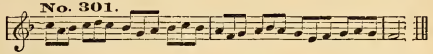

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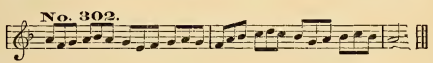

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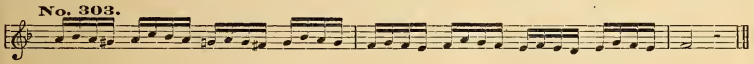
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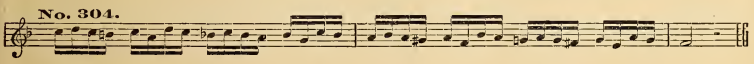
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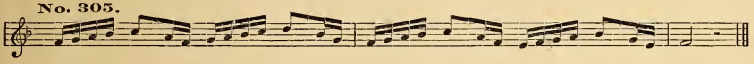

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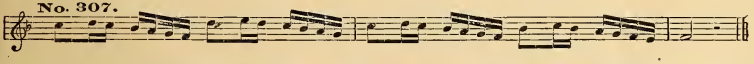

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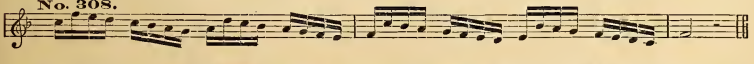

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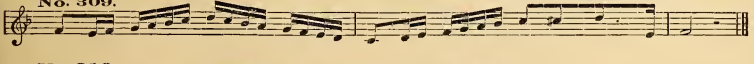
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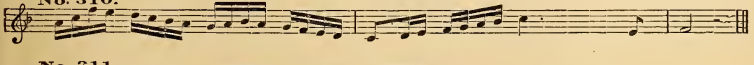
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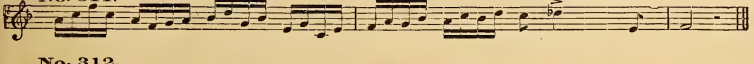
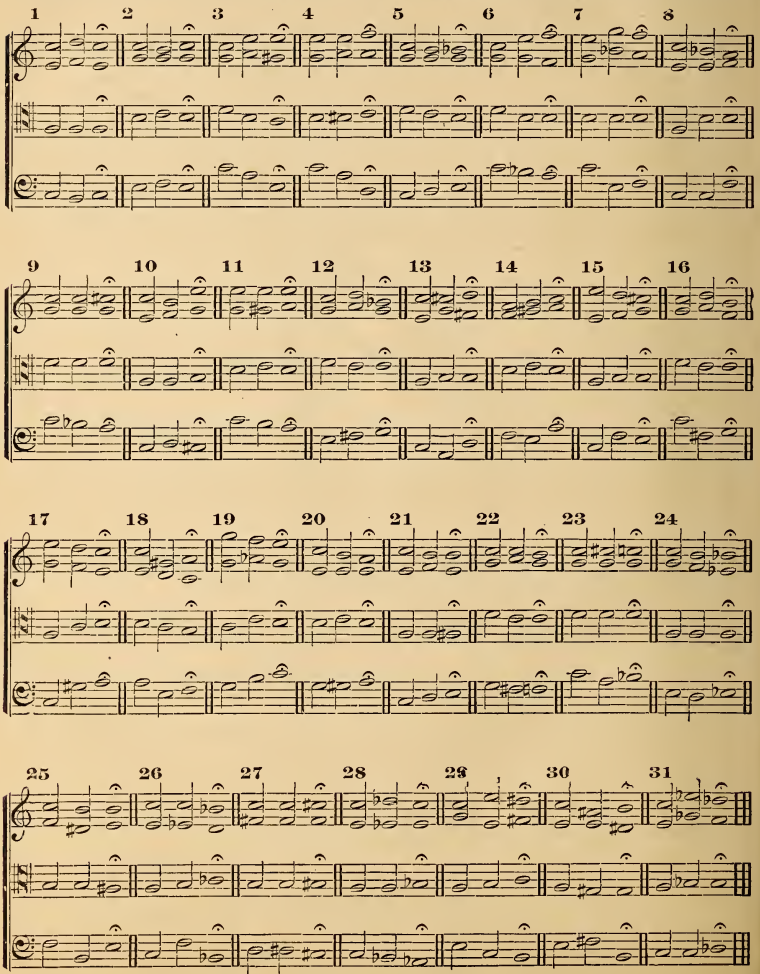
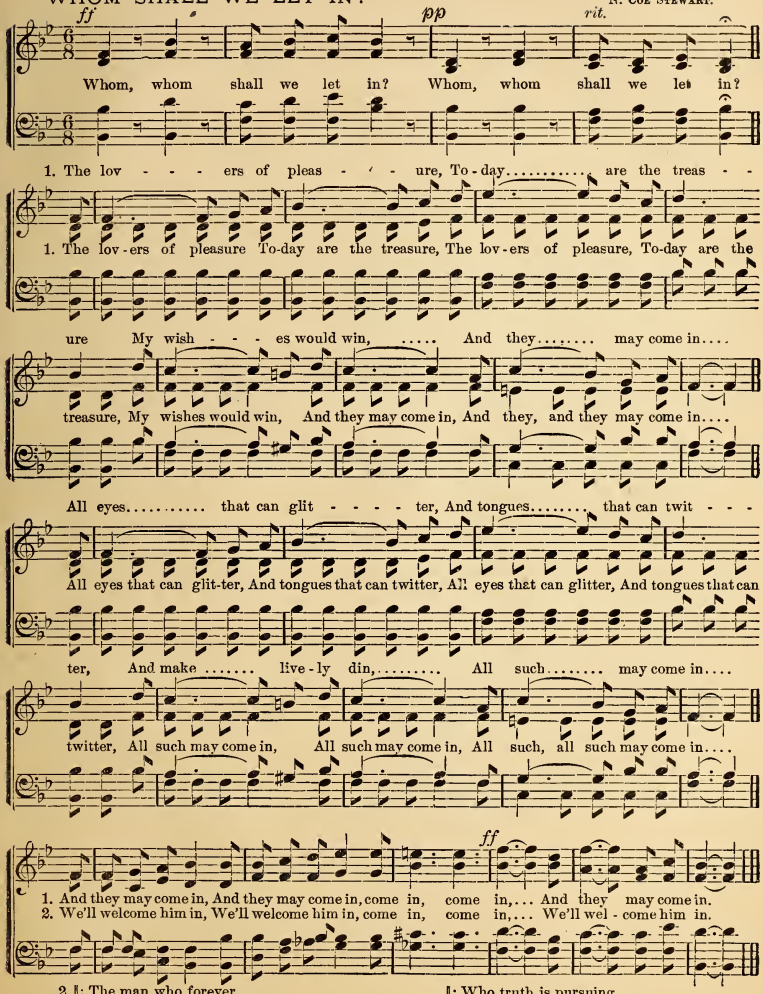


No. 312.

No. 313. CHOIR AND CHORUS DRILL.

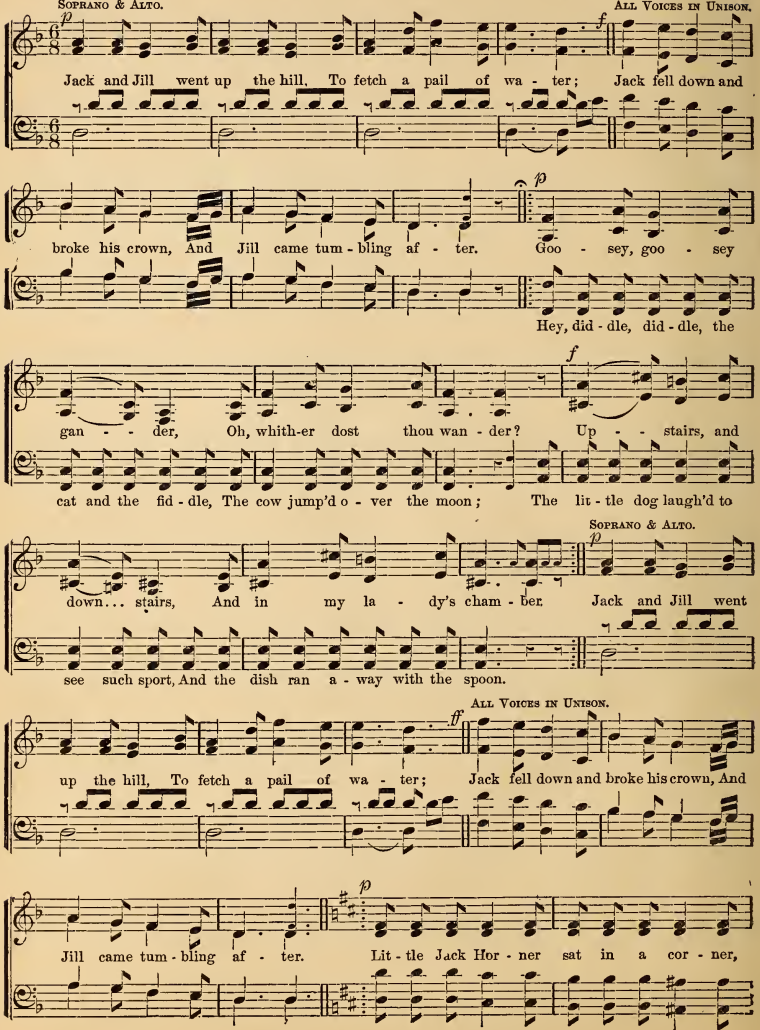
[The following exercises are intended for choir or chorus drill; a few of them should be practised at the commencement of each rehearsal, until all the intervals, progressions and modulations are thoroughly understood. The intervals in each exercise should be carefully analyzed by the class before attempting to sing them. These exercises will be found to involve most of the difficulties in modulation which singers are likely to meet with in the practice of choruses, either ancient or modern. Use *ah* or *la*.]

WHOM SHALL WE LET IN?

N. COE STEWART.

ff
pp
rit.
Whom, whom shall we let in? Whom, whom shall we let in?
1. The lov - - - ers of pleas - - - ure, To - day..... are the treas - -
1. The lov - ers of pleasure To-day are the treasure, The lov - ers of pleasure, To-day are the
ure My wish - - - es would win, ... And they..... may come in....
treasure, My wishes would win, And they may come in, And they, and they may come in....
All eyes..... that can glit - - - - - ter, And tongues..... that can twit - - -
All eyes that can glit-ter, And tongues that can twitter, All eyes that can glitter, And tongues that can
ter, And make ..... live - ly din,..... All such..... may come in....
twitter, All such may come in, All such may come in, All such, all such may come in....
ff
1. And they may come in, And they may come in, come in, come in,... And they may come in.
2. We'll welcome him in, We'll welcome him in, come in, come in,... We'll wel - come him in.

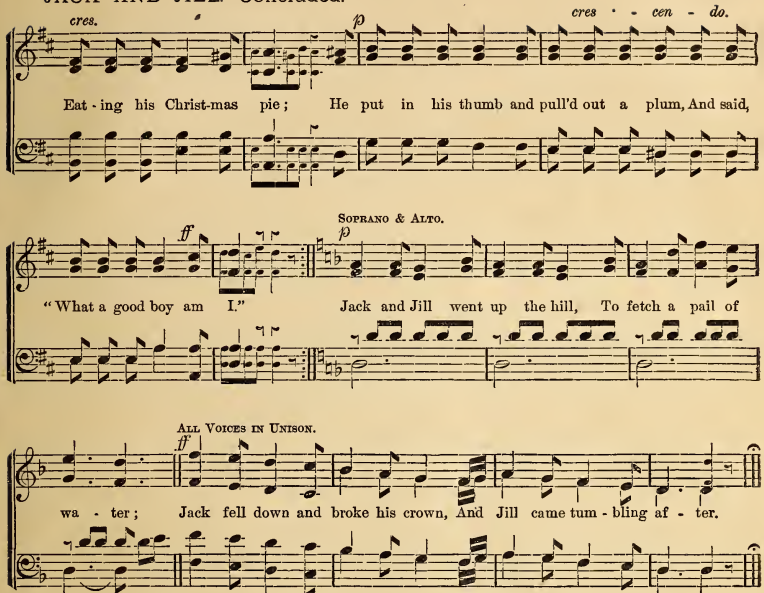
2 ‖: The man who forever
Himself will dissever, :‖
From discord's foul sin,
That man may come in,
That man, that man may come in.

‖: Who truth is pursuing,
And ever eschewing, :‖
Deception's base gin,
We'll welcome him in,
Welcome, we'll welcome him in, etc.

JACK AND JILL. (This piece is intended to be sung twice through without interlude.)

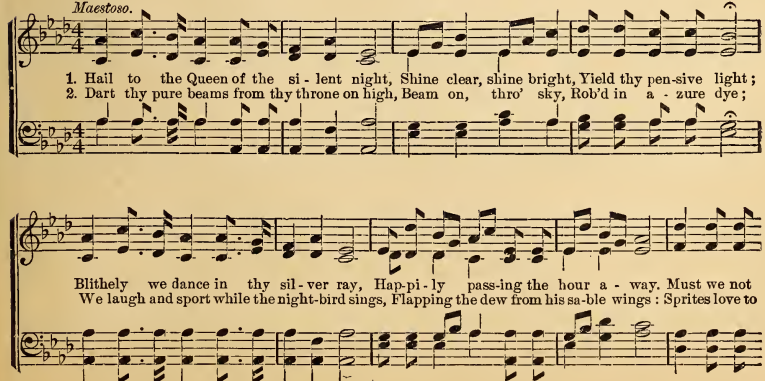

SOPRANO & ALTO.
ALL VOICES IN UNISON.
Jack and Jill went up the hill, To fetch a pail of wa - ter; Jack fell down and
broke his crown, And Jill came tum - bling af - ter. Goo - sey, goo - sey
Hey, did - dle, did - dle, the
gan - - der, Oh, whith-er dost thou wan - der? Up - - stairs, and
cat and the fid - dle, The cow jump'd o - ver the moon; The lit - tle dog laugh'd to
SOPRANO & ALTO.
down... stairs, And in my la - dy's cham - ber. Jack and Jill went
see such sport, And the dish ran a - way with the spoon.
ALL VOICES IN UNISON.
up the hill, To fetch a pail of wa - ter; Jack fell down and broke his crown, And
Jill came tum - bling af - ter. Lit - tle Jack Hor - ner sat in a cor - ner,

JACK AND JILL.—Concluded.

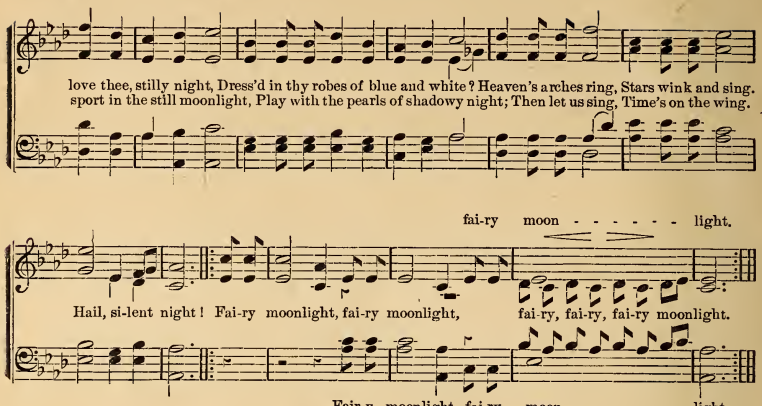

cres.
p
cres - - cen - do.
Eat - ing his Christ-mas pie; He put in his thumb and pull'd out a plum, And said,
SOPRANO & ALTO.
ff
p
"What a good boy am I." Jack and Jill went up the hill, To fetch a pail of
ALL VOICES IN UNISON.
ff
wa - ter; Jack fell down and broke his crown, And Jill came tum - bling af - ter.

HAIL TO THE QUEEN OF NIGHT.

ARR. from the GERMAN.

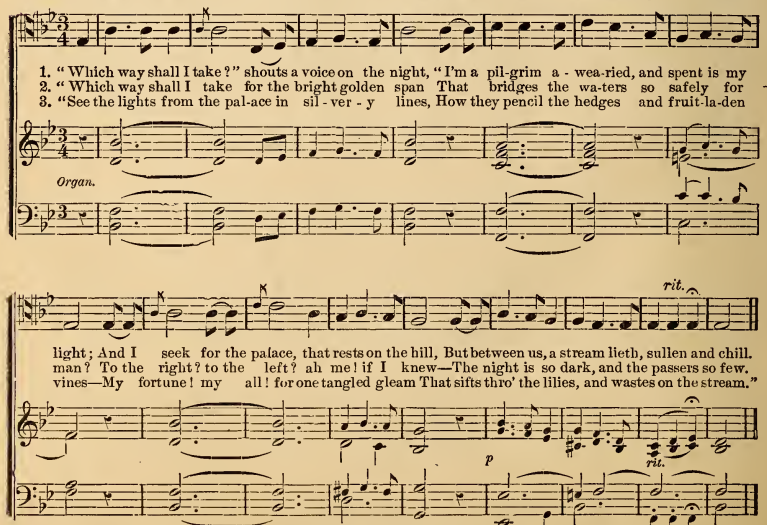

Maestoso.
1. Hail to the Queen of the si - lent night, Shine clear, shine bright, Yield thy pen-sive light;
2. Dart thy pure beams from thy throne on high, Beam on, thro' sky, Rob'd in a - zure dye;
Blithely we dance in thy sil - ver ray, Hap-pi - ly pass-ing the hour a - way. Must we not
We laugh and sport while the night-bird sings, Flapping the dew from his sa-ble wings: Sprites love to

HAIL TO THE QUEEN OF NIGHT.—Concluded.


love thee, stilly night, Dress'd in thy robes of blue and white? Heaven's arches ring, Stars wink and sing.
sport in the still moonlight, Play with the pearls of shadowy night; Then let us sing, Time's on the wing.
fai-ry moon - - - - - - light.
Hail, si-lent night! Fai-ry moonlight, fai-ry moonlight, fai-ry, fai-ry, fai-ry moonlight.
Fair-y moonlight, fai-ry moon - - - - - - light.

THE LOST LANDMARK.

SOLO. *May be sung by a smooth base voice.* Words by MRS. CORNIE LAWS ST. JOHN. Music by H. R. PALMER.


1. "Which way shall I take?" shouts a voice on the night, "I'm a pil-grim a - wea-ried, and spent is my
2. "Which way shall I take for the bright golden span That bridges the wa-ters so safely for
3. "See the lights from the pal-ace in sil - ver - y lines, How they pencil the hedges and fruit-la-den
Organ.
rit.
light; And I seek for the palace, that rests on the hill, But between us, a stream lieth, sullen and chill.
man? To the right? to the left? ah me! if I knew—The night is so dark, and the passers so few.
vines—My fortune! my all! for one tangled gleam That sifts thro' the lilies, and wastes on the stream."
p
rit.

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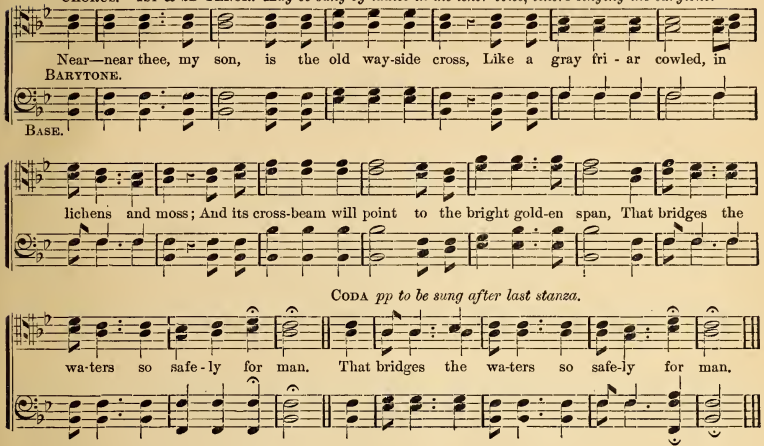
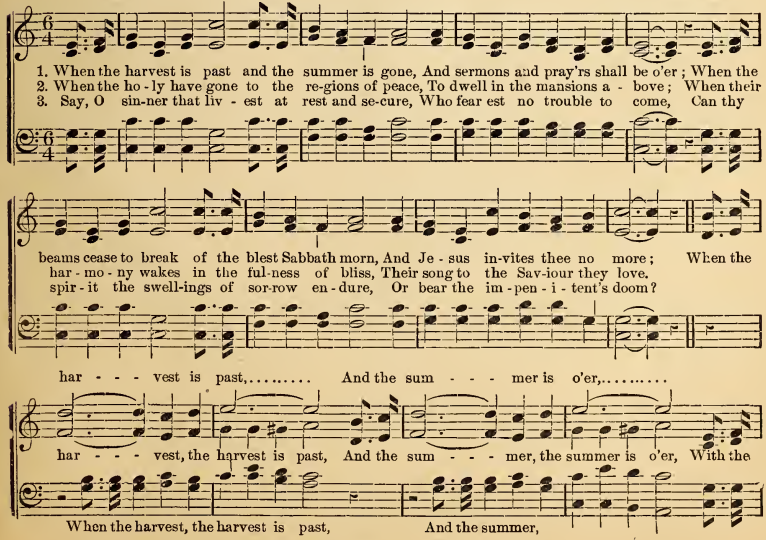
THE LOST LANDMARK.—Concluded.

CHORUS. 1ST & 2D TENOR. *May be sung by ladies in the tenor voice, tenors singing the barytone.*


Near—near thee, my son, is the old way-side cross, Like a gray fri - ar cowled, in
BARYTONE.
BASE.
lichens and moss; And its cross-beam will point to the bright gold-en span, That bridges the
CODA *pp to be sung after last stanza.*
wa-ters so safe - ly for man. That bridges the wa-ters so safe-ly for man.

WHEN THE HARVEST IS PAST.

S. F. SMITH. H. H. MCGRANAHAN.

1. When the harvest is past and the summer is gone, And sermons and pray'rs shall be o'er; When the
2. When the ho - ly have gone to the re-gions of peace, To dwell in the mansions a - bove; When their
3. Say, O sin-ner that liv - est at rest and se-cure, Who fear est no trouble to come, Can thy
beams cease to break of the blest Sabbath morn, And Je - sus in-vites thee no more; When the
har - mo - ny wakes in the ful-ness of bliss, Their song to the Sav-iour they love.
spir - it the swell-ings of sor-row en - dure, Or bear the im - pen - i - tent's doom?
har - - - vest is past,..... And the sum - - - mer is o'er,.....
har - - - vest, the harvest is past, And the sum - - - mer, the summer is o'er, With the
When the harvest, the harvest is past, And the summer,

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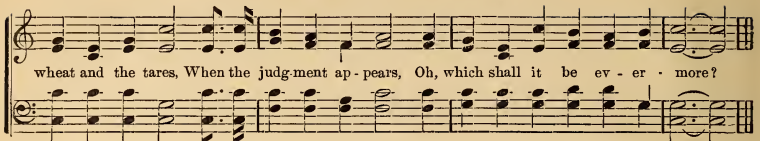
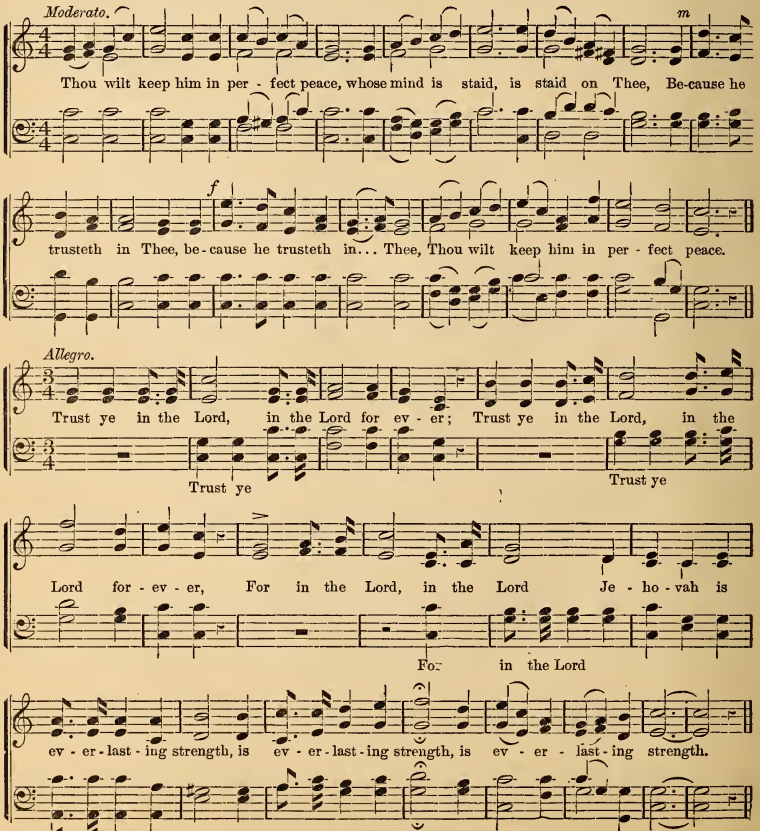
WHEN THE HARVEST IS PAST.—Concluded.

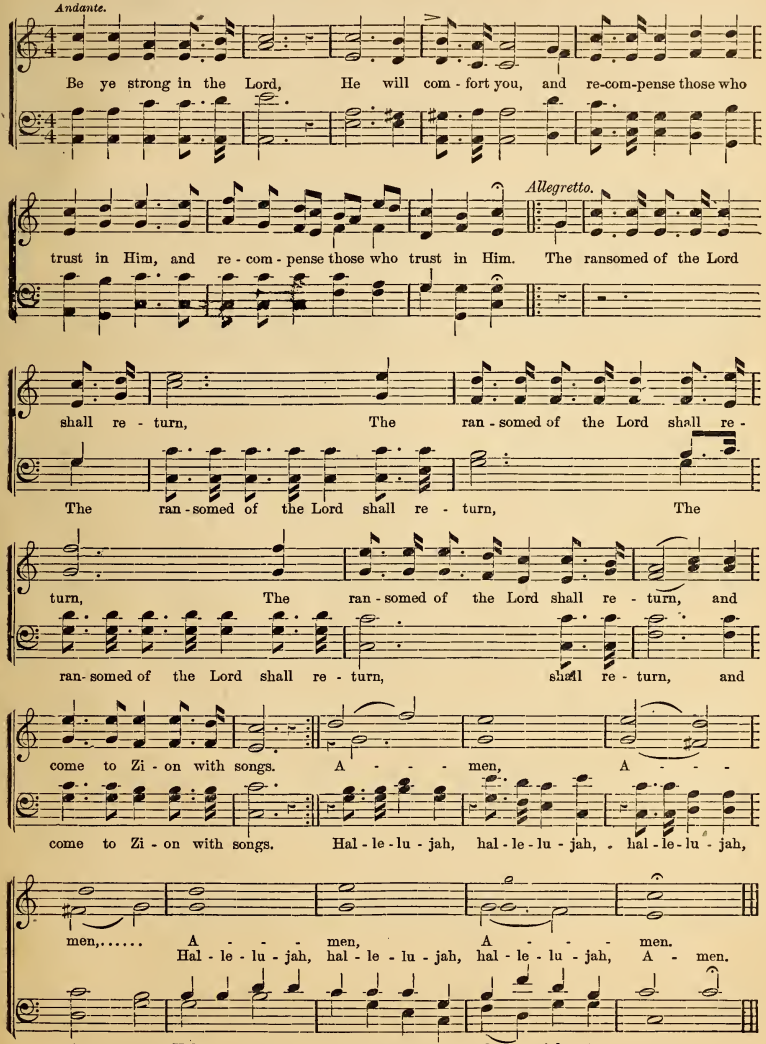


THOU WILT KEEP HIM.

L. S. LEASON.


Moderato.
m
Thou wilt keep him in per - fect peace, whose mind is staid, is staid on Thee, Be-cause he
f
trusteth in Thee, be-cause he trusteth in... Thee, Thou wilt keep him in per - fect peace.
Allegro.
Trust ye in the Lord, in the Lord for ev - er; Trust ye in the Lord, in the
Trust ye
Trust ye
Lord for - ev - er, For in the Lord, in the Lord Je - ho - vah is
For in the Lord
ev - er - last - ing strength, is ev - er - last - ing strength, is ev - er - last - ing strength.

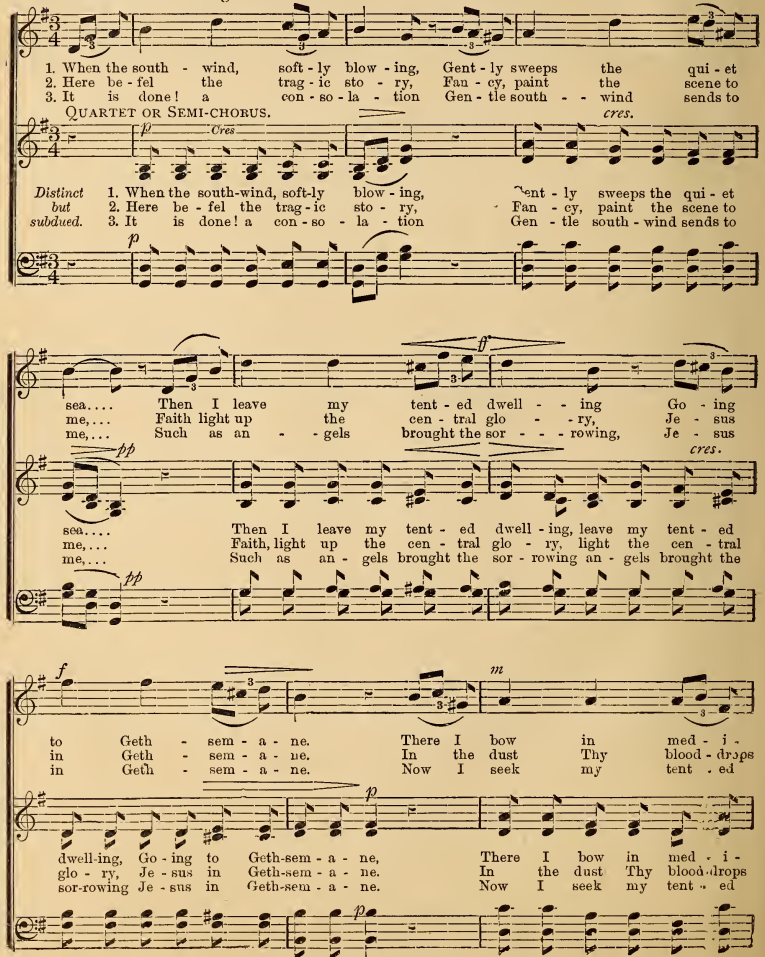
By permission of John Church & Co.

THOU WILT KEEP HIM. Concluded.

Andante.
Be ye strong in the Lord, He will com - fort you, and re-com-pense those who
Allegretto.
trust in Him, and re - com - pense those who trust in Him. The ransomed of the Lord
shall re - turn, The ran - somed of the Lord shall re -
The ran - somed of the Lord shall re - turn, The
turn, The ran - somed of the Lord shall re - turn, and
ran - somed of the Lord shall re - turn, shall re - turn, and
come to Zi - on with songs. A - - - men, A - - -
come to Zi - on with songs. Hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah,
men,..... A - - - men, A - - - men.
Hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah, A - men.
A - men, Hal - - le - - lu - jah, hal - le - lu - jah, A - men.

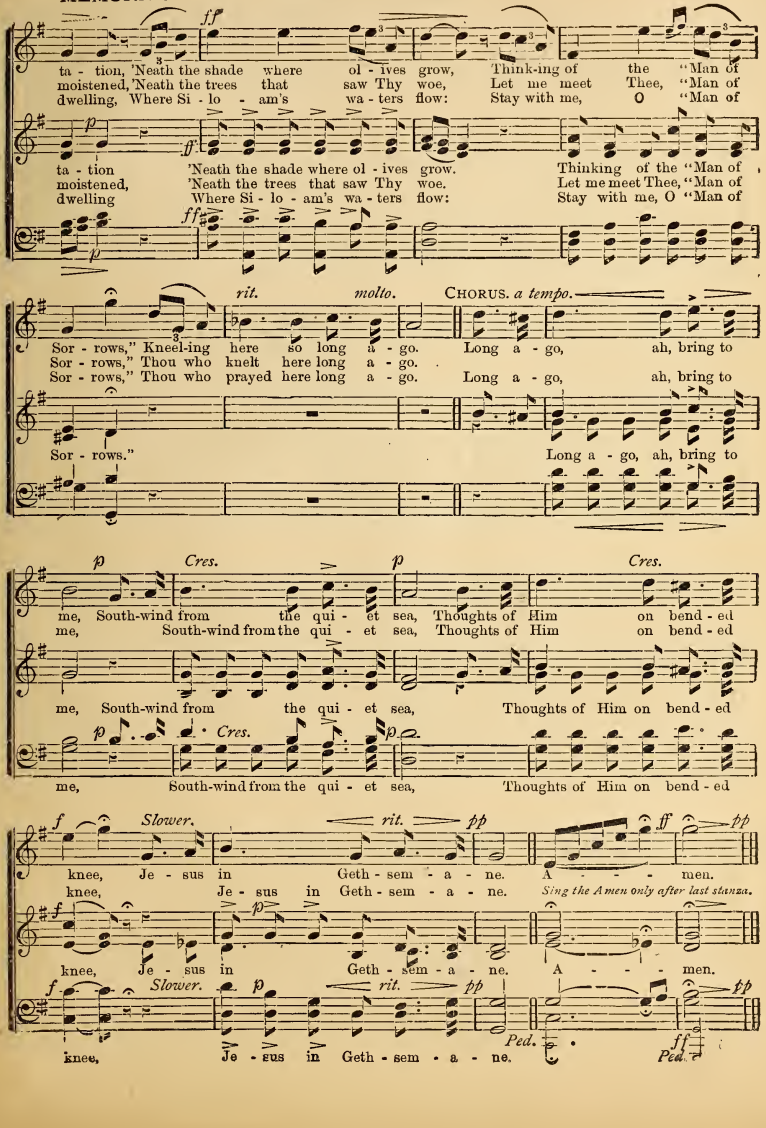
MEMORIES OF GETHSÈMANE. "COMPANION PIECE TO MEMORIES OF GALILEE."

Composed for the closing exercises of the Summer School of Music for 1884, and respectfully inscribed to the citizens of Meadville, Pa., and the members of the school.

Words by ROBERT MORRIS, L. L. D., writer of "Memories of Galilee."

Composed by H. R. PALMER, Author of "Memories of Galilee."

SOPRANO SOLO. Obligato.
1. When the south - wind, soft - ly blow - ing, Gent - ly sweeps the qui - et
2. Here be - fel the trag - ic sto - ry, Fan - cy, paint the scene to
3. It is done! a con - so - la - tion Gen - tle south - wind sends to
QUARTET OR SEMI-CHORUS.
cres.
Distinct but subdued.
1. When the south-wind, soft-ly blow - ing, Gent - ly sweeps the qui - et
2. Here be - fel the trag - ic sto - ry, Fan - cy, paint the scene to
3. It is done! a con - so - la - tion Gen - tle south - wind sends to
sea.... Then I leave my tent - ed dwell - - ing Go - ing
me,... Faith light up the cen - tral glo - - ry, Je - sus
me,... Such as an - - gels brought the sor - - - rowing, Je - sus
cres.
sea.... Then I leave my tent - ed dwell - ing, leave my tent - ed
me,... Faith, light up the cen - tral glo - ry, light the cen - tral
me,... Such as an - gels brought the sor - rowing an - gels brought the
to Geth - sem - a - ne. There I bow in med - i -
in Geth - sem - a - ne. In the dust Thy blood - drops
in Geth - sem - a - ne. Now I seek my tent - ed
dwell - ing, Go - ing to Geth - sem - a - ne, There I bow in med - i -
glo - ry, Je - sus in Geth - sem - a - ne. In the dust Thy blood - drops
sor - rowing Je - sus in Geth - sem - a - ne. Now I seek my tent - ed

Copyright, 1884, by H. R. Palmer.

MEMORIES OF GETHSEMANE. Concluded.

ta - tion, 'Neath the shade where ol - ives grow, Think-ing of the "Man of
moistened, 'Neath the trees that saw Thy woe, Let me meet Thee, "Man of
dwelling, Where Si - lo - am's wa - ters flow: Stay with me, O "Man of
ta - tion 'Neath the shade where ol - ives grow. Thinking of the "Man of
moistened, 'Neath the trees that saw Thy woe. Let me meet Thee, "Man of
dwelling Where Si - lo - am's wa - ters flow: Stay with me, O "Man of
rit. molto. CHORUS. a tempo.
Sor - rows," Kneel-ing here so long a - go. Long a - go, ah, bring to
Sor - rows," Thou who knelt here long a - go.
Sor - rows," Thou who prayed here long a - go. Long a - go, ah, bring to
Sor - rows." Long a - go, ah, bring to
Cres. Cres.
me, South-wind from the qui - et sea, Thoughts of Him on bend - ed
me, South-wind from the qui - et sea, Thoughts of Him on bend - ed
me, South-wind from the qui - et sea, Thoughts of Him on bend - ed
Cres.
me, South-wind from the qui - et sea, Thoughts of Him on bend - ed
Slower. rit.
knee, Je - sus in Geth - sem - a - ne. A - - - men.
knee, Je - sus in Geth - sem - a - ne. Sing the Amen only after last stanza.
knee, Je - sus in Geth - sem - a - ne. A - - - men.
Slower. rit.
knee, Je - sus in Geth - sem - a - ne.
Ped. Ped.

SHEW THY FAVOR.

Andante con moto.

From WEBER, by P.

ALTO SOLO.

Shew..... Thy fa - vor, Thy
Ag - nus De - i qui

Swell 2 Diapasons.

MET. 96.

Choir Dulciana.

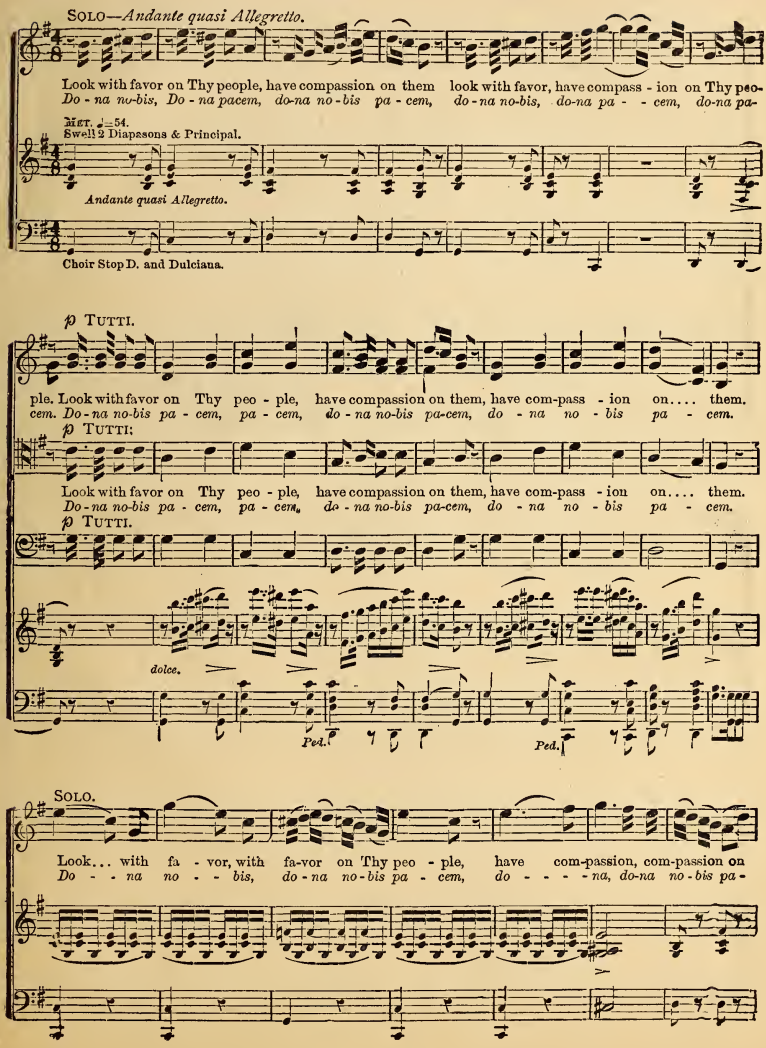
fa - vor un - to Thy peo - ple, and have mer-cy on.....them.
tol - lis pec ca - ta mun - di, mi - se - re - re no - - - - - - bis.

Shew Thy fa - vor, Thy fa - vor un - to Thy peo - ple, and have
Ag - nus De - i qui tol - lis pec - ca - ta mun - di, mi - se -

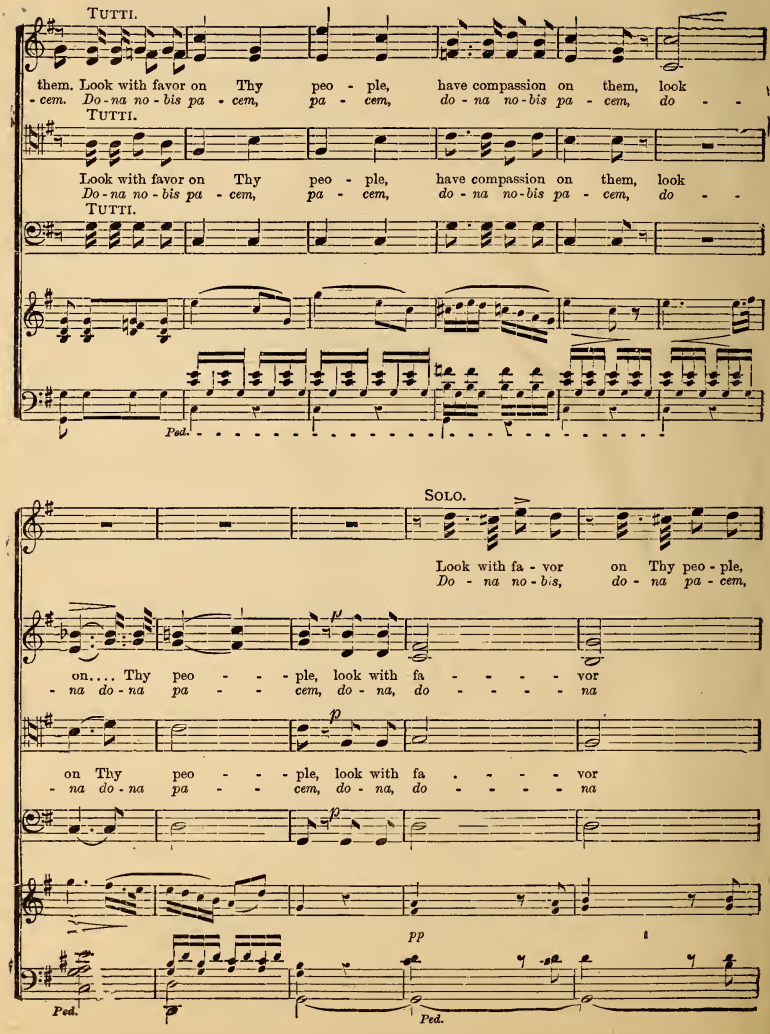
tr

mer - - - - cy on.....them, mer - cy on them.
re - - - - re no - - bis, Ag - nus De - i.

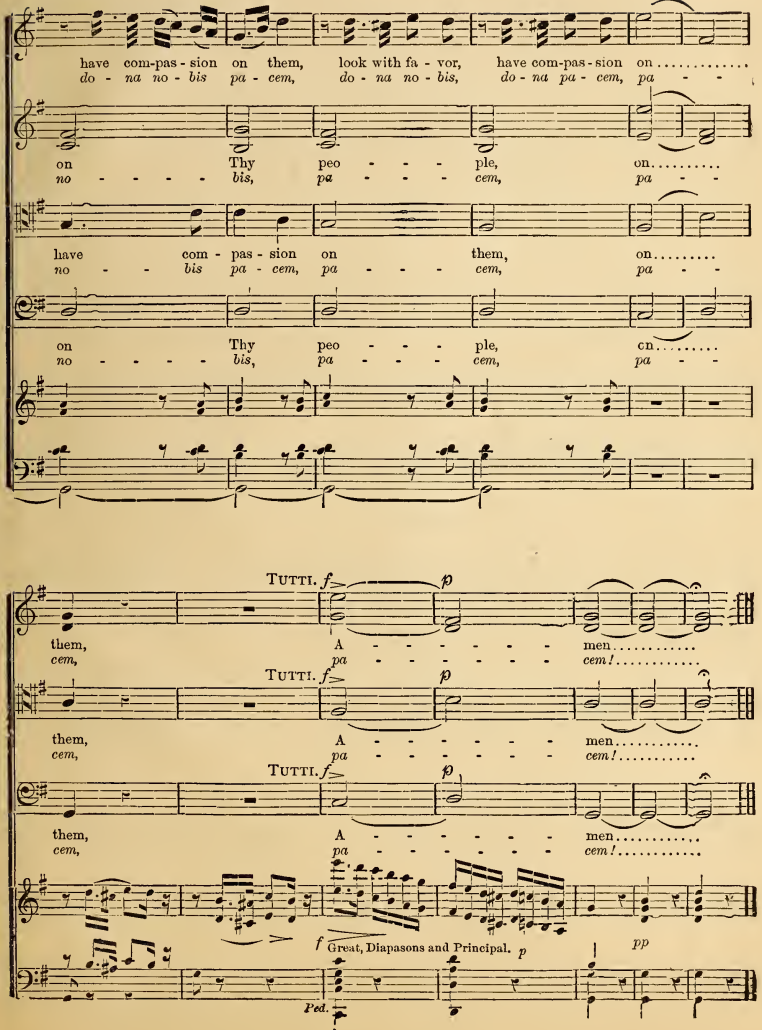
SHEW THY FAVOR. Continued.


SOLO—*Andante quasi Allegretto.*
Look with favor on Thy people, have compassion on them look with favor, have compass - ion on Thy peo-
Do - na no-bis, Do - na pacem, do-na no - bis pa - cem, do - na no-bis, do-na pa - - cem, do-na pa-
MET. ♩=54.
Swell 2 Diapasons & Principal.
Andante quasi Allegretto.
Choir Stop D. and Dulciana.
p TUTTI.
ple. Look with favor on Thy peo - ple, have compassion on them, have com-pass - ion on.... them.
cem. Do - na no-bis pa - cem, pa - cem, do - na no-bis pa-cem, do - na no - bis pa - cem.
p TUTTI.
Look with favor on Thy peo - ple, have compassion on them, have com-pass - ion on.... them.
Do - na no-bis pa - cem, pa - cem, do - na no-bis pa-cem, do - na no - bis pa - cem.
p TUTTI.
dolce.
Ped.
Ped.
SOLO.
Look... with fa - vor, with fa-vor on Thy peo - ple, have com-passion, com-passion on
Do - - na no - - bis, do - na no - bis pa - cem, do - - - - na, do-na no - bis pa -

SHEW THY FAVOR. Continued.

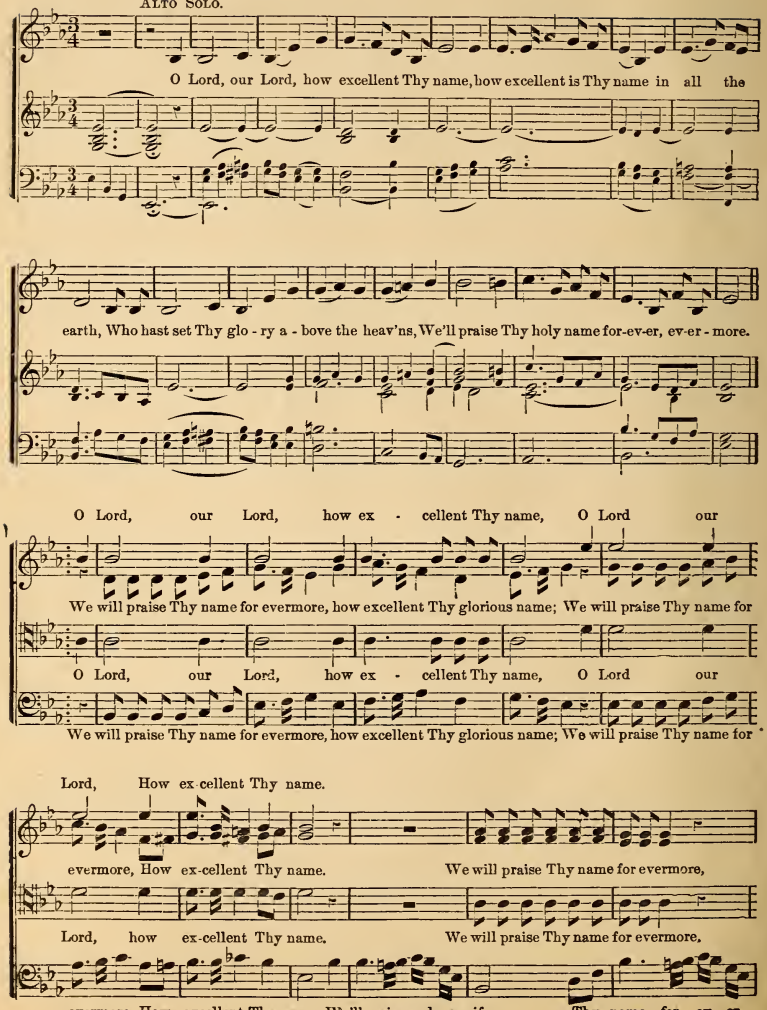

TUTTI.
them. Look with favor on Thy peo - ple, have compassion on them, look
- cem. Do - na no - bis pa - cem, pa - cem, do - na no - bis pa - cem, do - -
TUTTI.
Look with favor on Thy peo - ple, have compassion on them, look
Do - na no - bis pa - cem, pa - cem, do - na no - bis pa - cem, do - -
TUTTI.
Ped.
SOLO.
Look with fa - vor on Thy peo - ple,
Do - na no - bis, do - na pa - cem,
on.... Thy peo - - - ple, look with fa - - - - - vor
- na do - na pa - - cem, do - na, do - - - - - na
p
on Thy peo - - - ple, look with fa - - - - - vor
- na do - na pa - - cem, do - na, do - - - - - na
p
pp
Ped.
Ped.

SHEW THY FAVOR.—Concluded.


have com-pas-sion on them, look with fa-vor, have com-pas-sion on.....
do-na no-bis pa-cem, do-na no-bis, do-na pa-cem, pa - -
on Thy peo - - - ple, on.....
no - - - - bis, pa - - - - cem, pa - -
have com-pas-sion on them, on.....
no - - bis pa-cem, pa - - - - cem, pa - -
on Thy peo - - - ple, on.....
no - - - - bis, pa - - - - cem, pa - -
TUTTI. f p
them, A - - - - - - men.....
cem, pa - - - - - - cem!.....
TUTTI. f p
them, A - - - - - - men.....
cem, pa - - - - - - cem!.....
TUTTI. f p
them, A - - - - - - men.....
cem, pa - - - - - - cem!.....
f Great, Diapasons and Principal. p pp
Ped.

O LORD, HOW EXCELLENT IS THY NAME.

ALTO SOLO.


O Lord, our Lord, how excellent Thy name, how excellent is Thy name in all the
earth, Who hast set Thy glo - ry a - bove the heav'ns, We'll praise Thy holy name for-ev-er, ev-er - more.
O Lord, our Lord, how ex - cellent Thy name, O Lord our
We will praise Thy name for evermore, how excellent Thy glorious name; We will praise Thy name for
O Lord, our Lord, how ex - cellent Thy name, O Lord our
We will praise Thy name for evermore, how excellent Thy glorious name; We will praise Thy name for
Lord, How ex-cellent Thy name.
evermore, How ex-cellent Thy name. We will praise Thy name for evermore,
Lord, how ex-cellent Thy name. We will praise Thy name for evermore.
evermore, How excellent Thy name. We'll praise and magnify Thy name for - ev - er-

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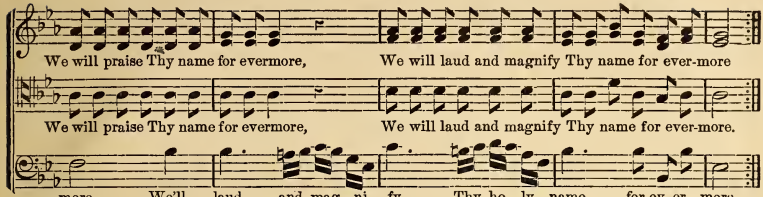
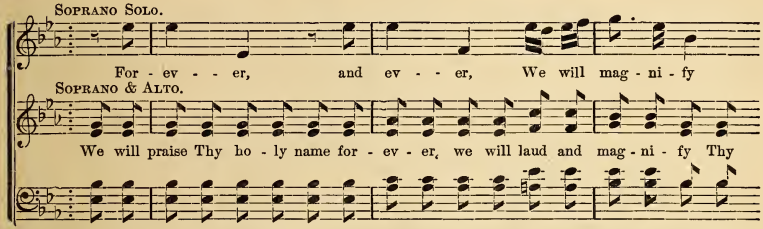
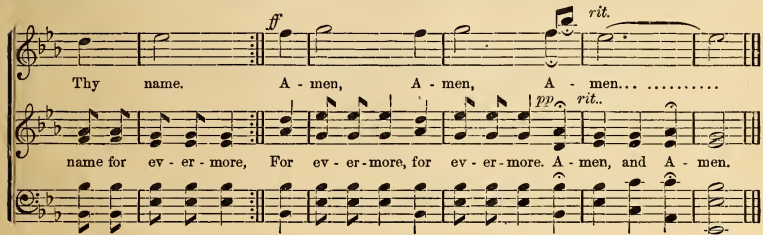
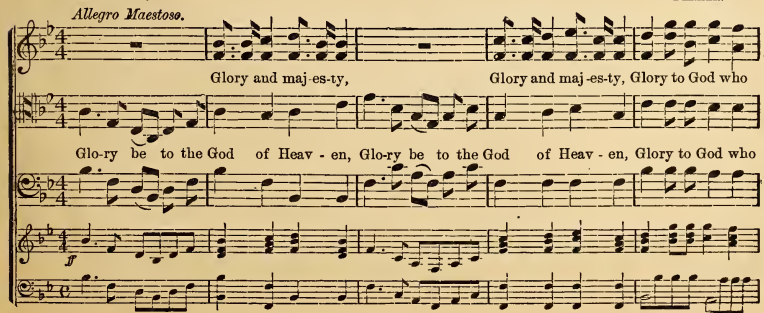
O LORD, HOW EXCELLENT IS THY NAME.—Concluded.

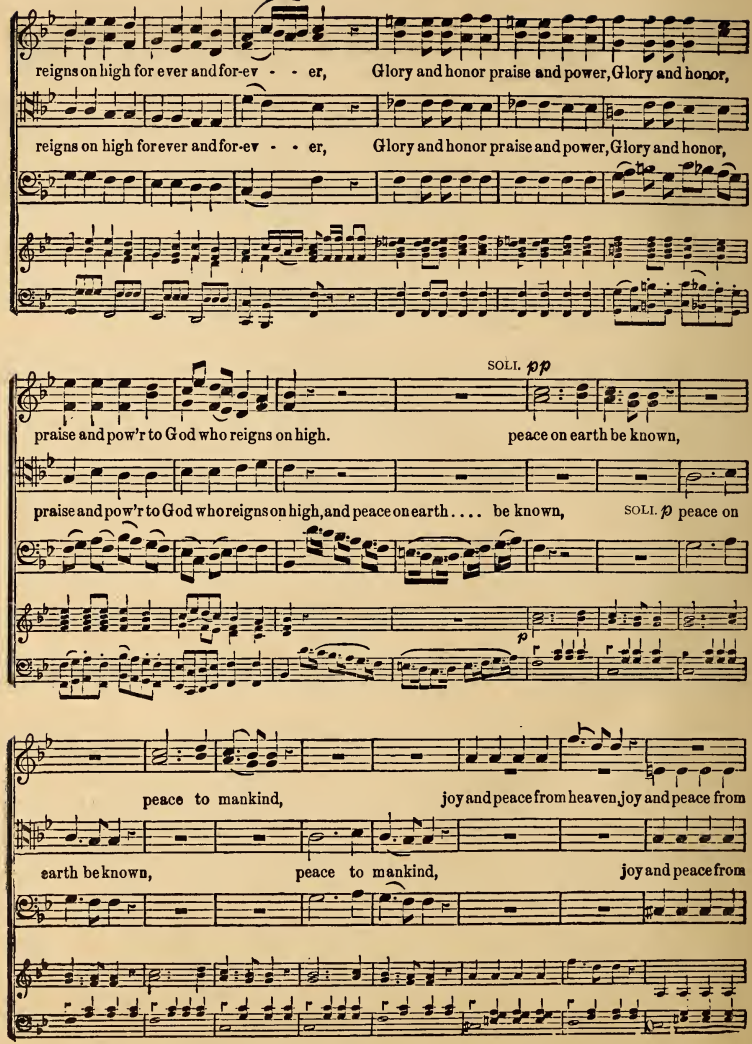

We will praise Thy name for evermore, We will laud and magnify Thy name for ever-more
We will praise Thy name for evermore, We will laud and magnify Thy name for ever-more.
more, We'll laud and mag - ni - fy Thy ho - ly name for ev - er - more.


SOPRANO SOLO.
For - ev - - er, and ev - - er, We will mag - ni - fy
SOPRANO & ALTO.
We will praise Thy ho - ly name for - ev - er, we will laud and mag - ni - fy Thy

GLORIA.

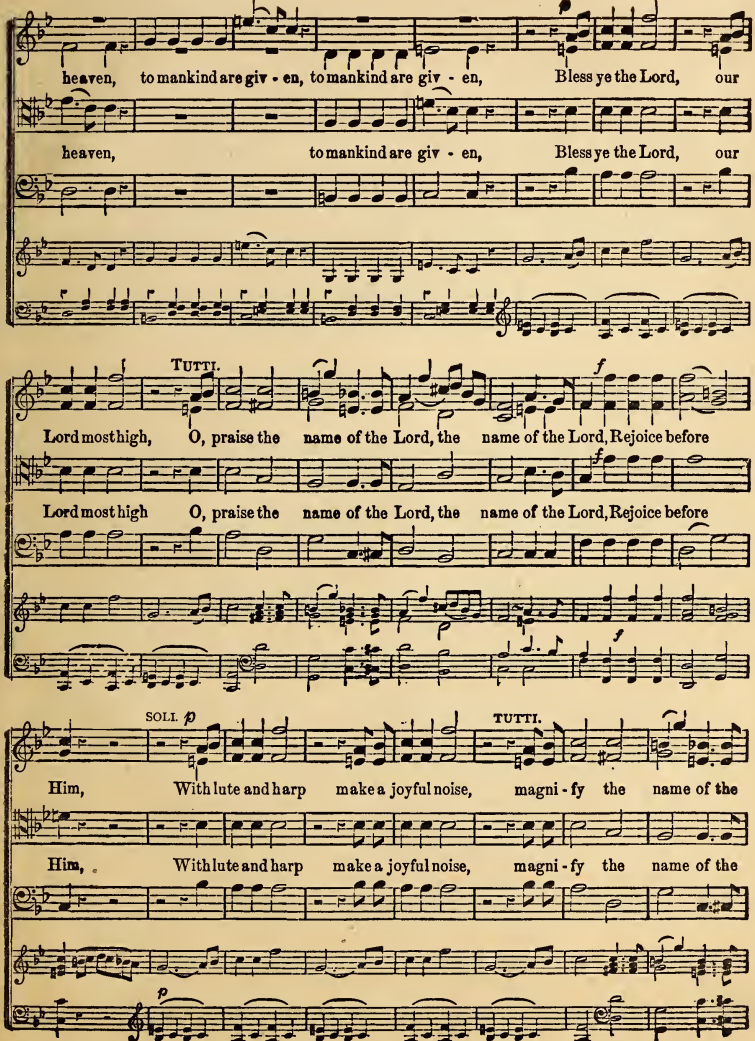
FARMER.


Allegro Maestoso.
Glory and maj-es-ty, Glory and maj-es-ty, Glory to God who
Glo-ry be to the God of Heav - en, Glo-ry be to the God of Heav - en, Glory to God who
ff

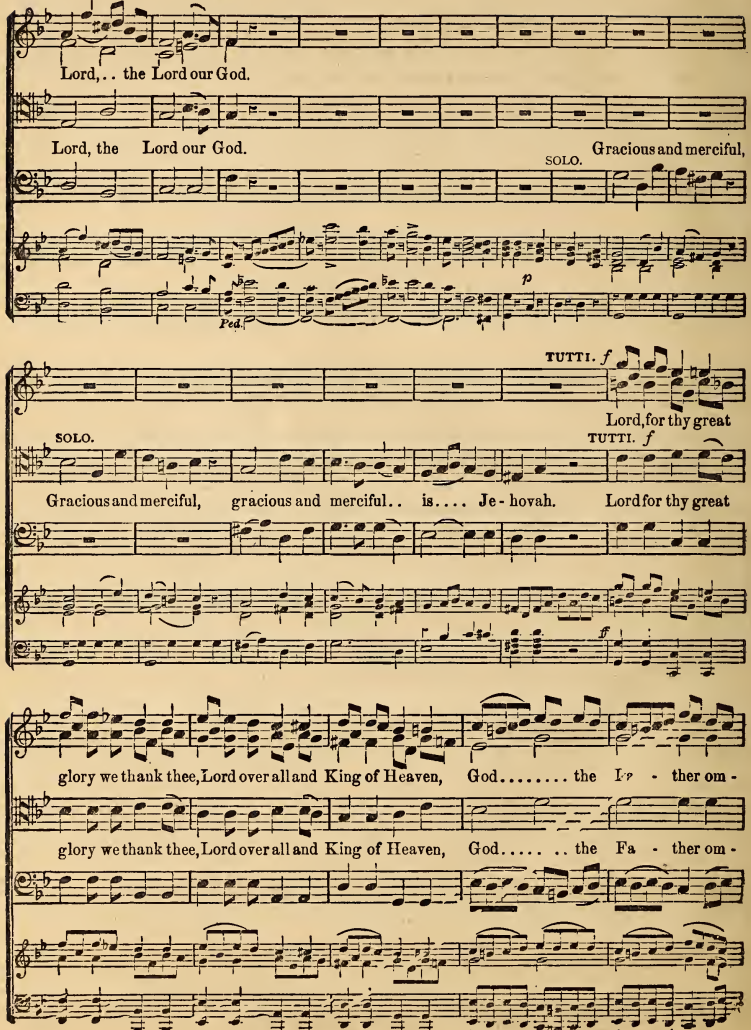
GLORIA.—Continued.


reigns on high for ever and for-ev - - er, Glory and honor praise and power, Glory and honor,
reigns on high for ever and for-ev - - er, Glory and honor praise and power, Glory and honor,
SOLI. pp
praise and pow'r to God who reigns on high. peace on earth be known,
praise and pow'r to God who reigns on high, and peace on earth .... be known, SOLI. p peace on
peace to mankind, joy and peace from heaven joy and peace from
earth be known, peace to mankind, joy and peace from

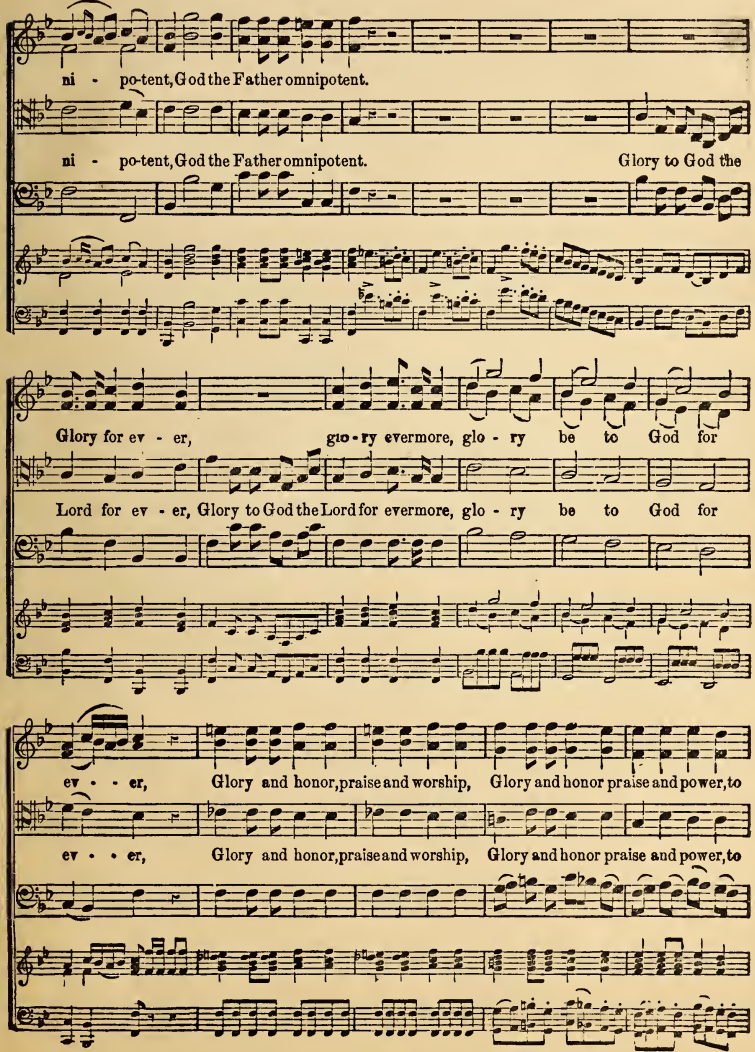
GLORIA.—Continued.


heaven, to mankind are giv - en, to mankind are giv - en, Bless ye the Lord, our
heaven, to mankind are giv - en, Bless ye the Lord, our
TUTTI.
Lord most high, O, praise the name of the Lord, the name of the Lord, Rejoice before
Lord most high O, praise the name of the Lord, the name of the Lord, Rejoice before
SOLI.
TUTTI.
Him, With lute and harp make a joyful noise, magni - fy the name of the
Him, With lute and harp make a joyful noise, magni - fy the name of the

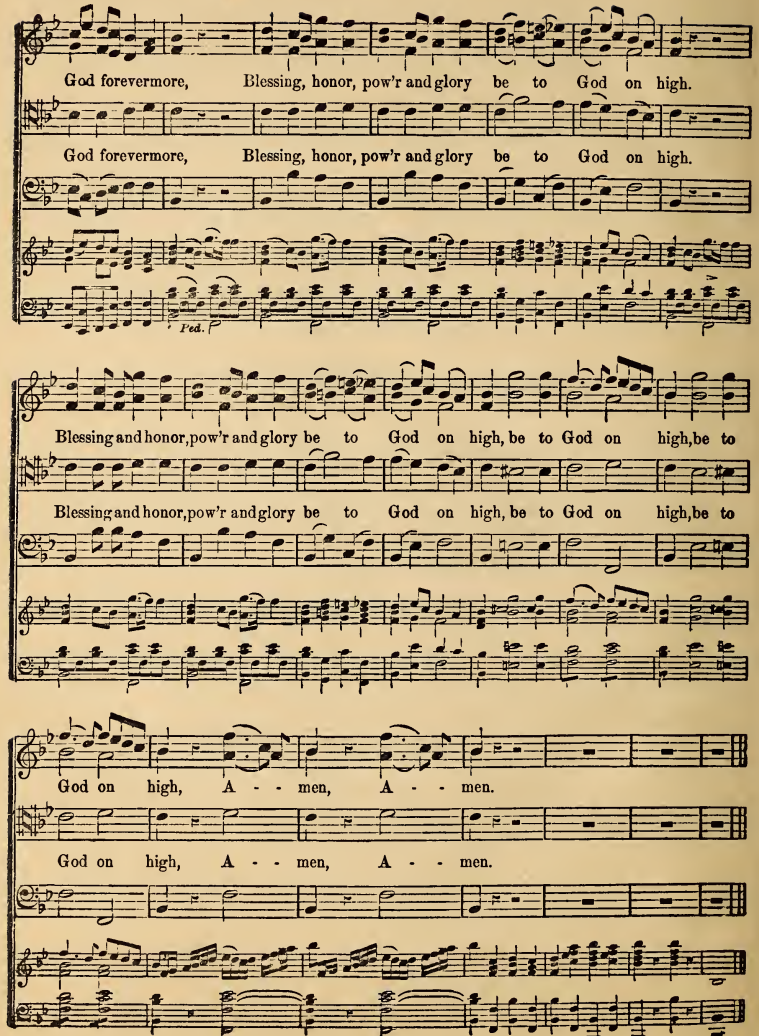
GLORIA.—Continued.


Lord,.. the Lord our God.
Lord, the Lord our God.
SOLO.
Gracious and merciful,
Ped.
TUTTI. f
Lord, for thy great
SOLO.
TUTTI. f
Gracious and merciful, gracious and merciful.. is.... Je - hovah. Lord for thy great
ff
glory we thank thee, Lord over all and King of Heaven, God..... the Fa - ther om -
glory we thank thee, Lord over all and King of Heaven, God..... .. the Fa - ther om -

GLORIA.—Continued.

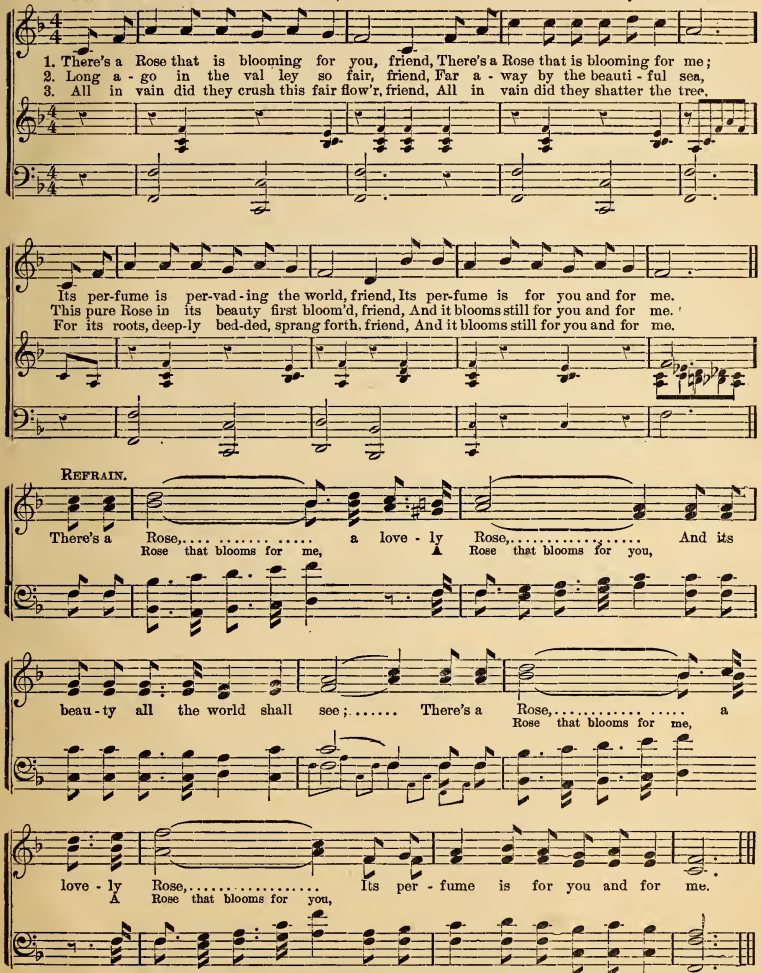

ni - po-tent, God the Father omnipotent.
ni - po-tent, God the Father omnipotent. Glory to God the
Glory for ev - er, glo - ry evermore, glo - ry be to God for
Lord for ev - er, Glory to God the Lord for evermore, glo - ry be to God for
ev - - er, Glory and honor, praise and worship, Glory and honor praise and power, to
ev - - er, Glory and honor, praise and worship, Glory and honor praise and power, to

GLORIA.—Concluded.


God forevermore, Blessing, honor, pow'r and glory be to God on high.
God forevermore, Blessing, honor, pow'r and glory be to God on high.
Ped.
Blessing and honor, pow'r and glory be to God on high, be to God on high, be to
Blessing and honor, pow'r and glory be to God on high, be to God on high, be to
God on high, A - - men, A - - men.
God on high, A - - men, A - - men.

THE ROSE OF SHARON.*

Inscribed to Mrs. PALMER. Written March 8th, 1878. Words and Music by H. R. PALMER.


1. There's a Rose that is blooming for you, friend, There's a Rose that is blooming for me;
2. Long a - go in the val ley so fair, friend, Far a - way by the beauti - ful sea,
3. All in vain did they crush this fair flow'r, friend, All in vain did they shatter the tree,
Its per-fume is per-vad-ing the world, friend, Its per-fume is for you and for me.
This pure Rose in its beauty first bloom'd, friend, And it blooms still for you and for me.
For its roots, deep-ly bed-ded, sprang forth, friend, And it blooms still for you and for me.
REFRAIN.
There's a Rose,..... a love - ly Rose,..... And its
Rose that blooms for me, Rose that blooms for you,
beau - ty all the world shall see;..... There's a Rose,..... a
Rose that blooms for me,
love - ly Rose,..... Its per - fume is for you and for me.
Rose that blooms for you,

* Of the many names given to our Saviour, the Rose of Sharon is the most beautiful. This little hymn was written on the shores of the Mediteranean, amid the fragrance of ever-blooming roses, and beneath the matchless beauty of Italian skies. Thoughts of the Holy Land on the farther shore, and of the purity and loveliness of the life of our Saviour mingled unconsciously with the surrounding beauty, and took form in this little poem and melody.

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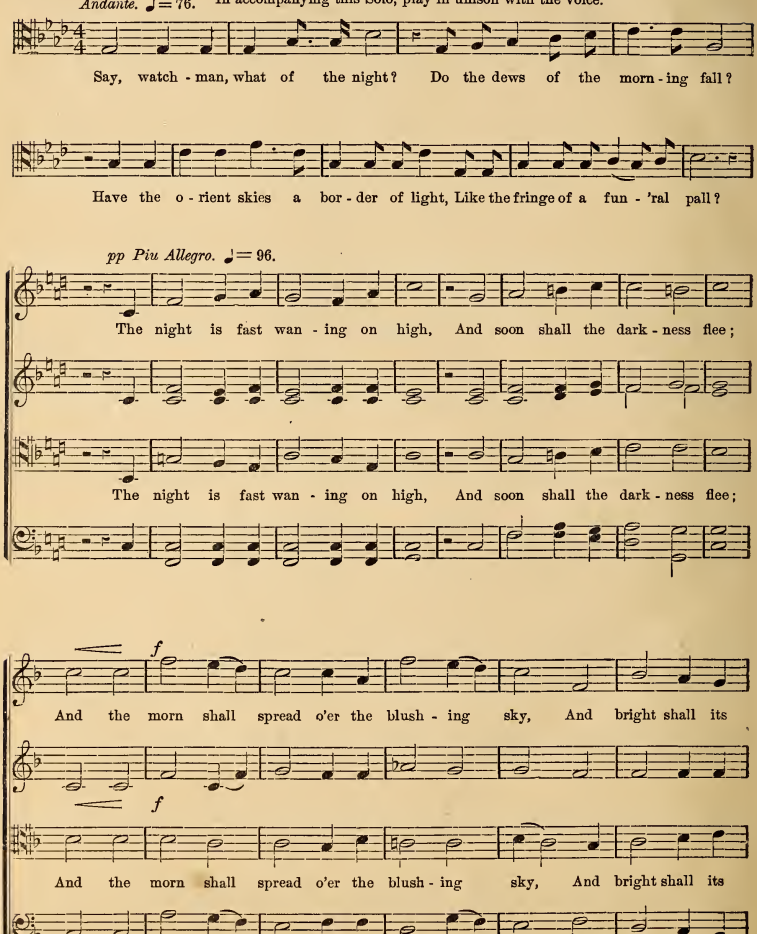
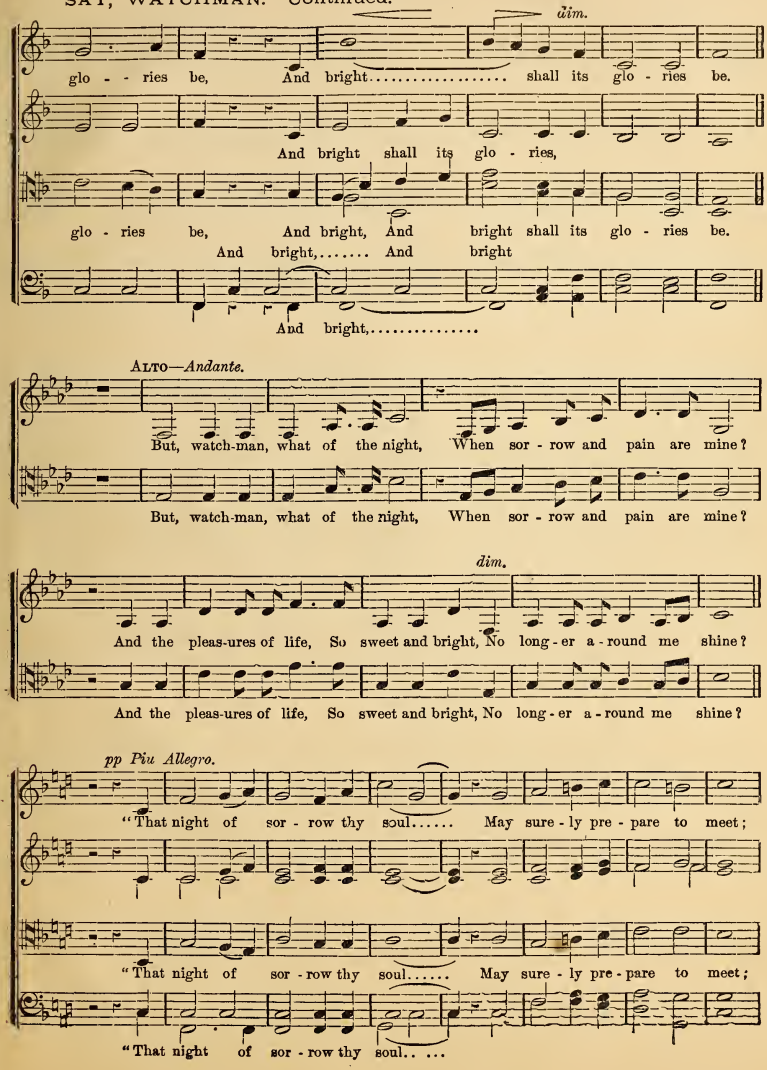
SAY, WATCHMAN, WHAT OF THE NIGHT?

EIGHT-PART CHORUS. Sir ARTHUR S. SULLIVAN.

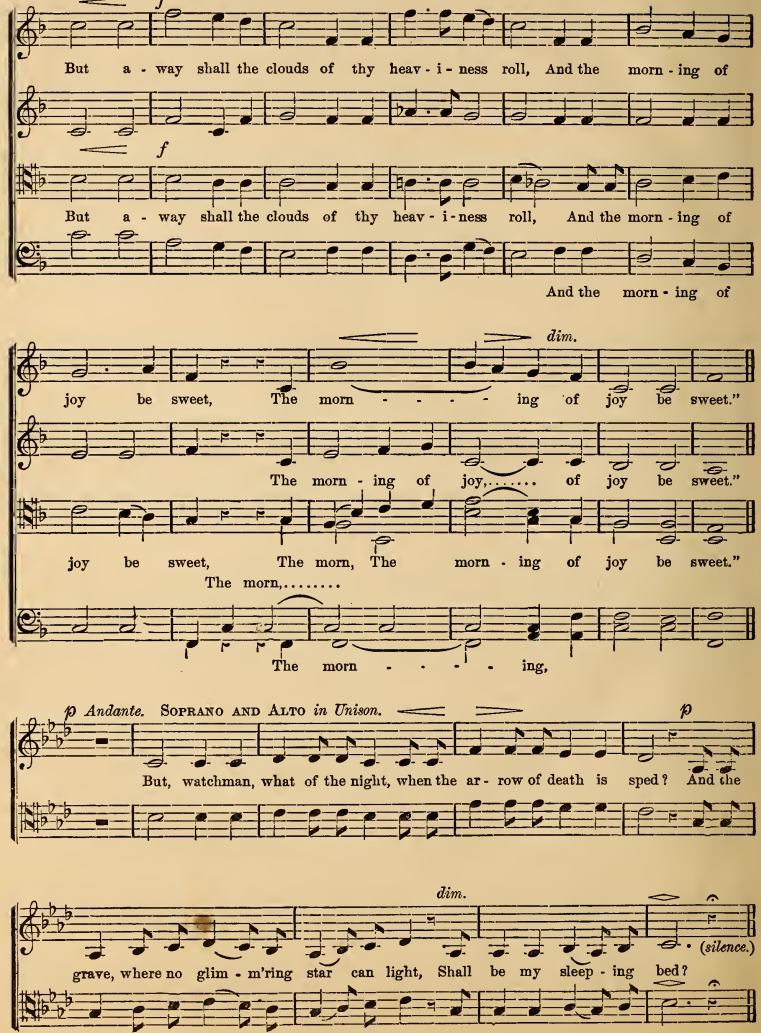

Andante. ♩= 76.
In accompanying this Solo, play in unison with the voice.
Say, watch - man, what of the night? Do the dews of the morn - ing fall?
Have the o - rient skies a bor - der of light, Like the fringe of a fun - 'ral pall?
pp Piu Allegro. ♩= 96.
The night is fast wan - ing on high, And soon shall the dark - ness flee;
The night is fast wan - ing on high, And soon shall the dark - ness flee;
f
And the morn shall spread o'er the blush - ing sky, And bright shall its
f
And the morn shall spread o'er the blush - ing sky, And bright shall its
And bright

This is intended to be sung in F♯, a half step higher, but is printed in this key for greater convenience in reading.

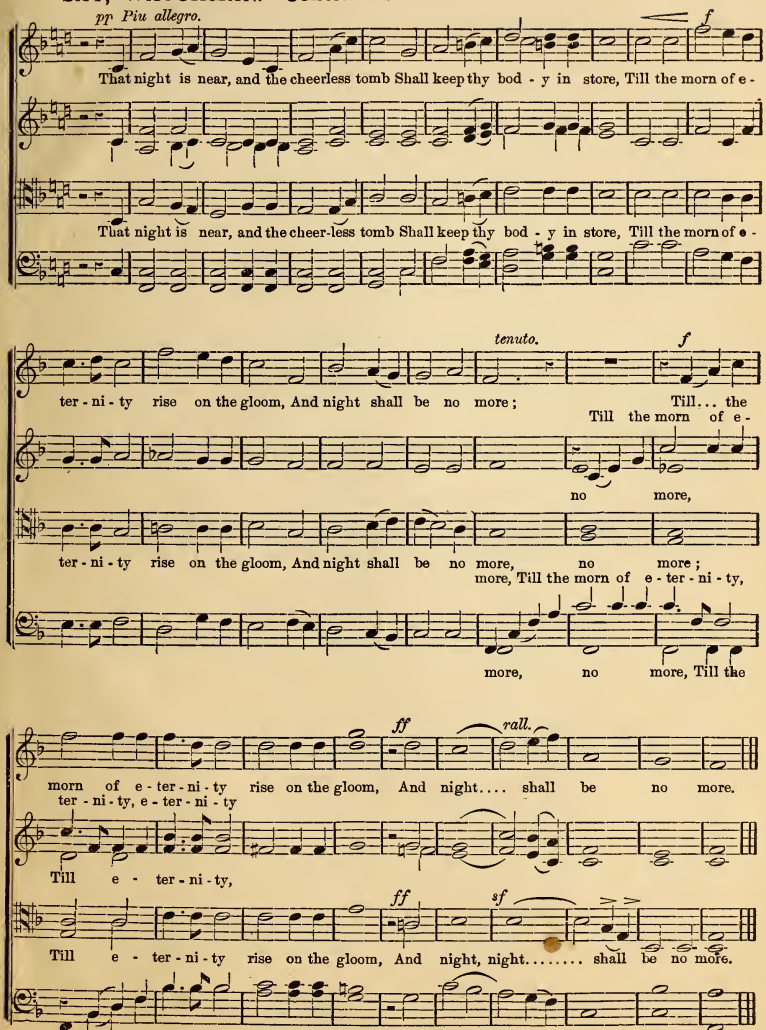
SAY, WATCHMAN. Continued.


dim.
glo - - ries be, And bright..... shall its glo - ries be.
And bright shall its glo - ries,
glo - ries be, And bright, And bright shall its glo - ries be.
And bright,..... And bright
And bright,.....
ALTO—Andante.
But, watch-man, what of the night, When sor - row and pain are mine?
But, watch-man, what of the night, When sor - row and pain are mine?
dim.
And the pleas-ures of life, So sweet and bright, No long - er a - round me shine?
And the pleas-ures of life, So sweet and bright, No long - er a - round me shine?
pp Piu Allegro.
"That night of sor - row thy soul..... May sure - ly pre - pare to meet;
"That night of sor - row thy soul..... May sure - ly pre - pare to meet;
"That night of sor - row thy soul.. ...

SAY, WATCHMAN. Continued.


f
But a - way shall the clouds of thy heav - i - ness roll, And the morn - ing of
f
But a - way shall the clouds of thy heav - i - ness roll, And the morn - ing of
And the morn - ing of
dim.
joy be sweet, The morn - - - - - ing of joy be sweet."
The morn - ing of joy,..... of joy be sweet."
joy be sweet, The morn, The morn - ing of joy be sweet."
The morn,.....
The morn - - - - - ing,
p Andante. SOPRANO AND ALTO in Unison.
p
But, watchman, what of the night, when the ar - row of death is sped? And the
dim.
grave, where no glim - m'ring star can light, Shall be my sleep - ing bed?
(silence.)

SAY, WATCHMAN. Concluded.


pp Piu allegro.
That night is near, and the cheerless tomb Shall keep thy bod - y in store, Till the morn of e -
That night is near, and the cheer-less tomb Shall keep thy bod - y in store, Till the morn of e -
tenuto.
f
ter - ni - ty rise on the gloom, And night shall be no more;
Till... the
Till the morn of e -
no more,
ter - ni - ty rise on the gloom, And night shall be no more,
no more;
more, Till the morn of e - ter - ni - ty,
more, no more, Till the
ff
rall.
morn of e - ter - ni - ty rise on the gloom, And night.... shall be no more.
ter - ni - ty, e - ter - ni - ty
Till e - ter - ni - ty,
ff
sf
Till e - ter - ni - ty rise on the gloom, And night, night..... shall be no more.
morn of.. e - ter - ni - ty rise on the gloom, And night..... shall be no more.

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